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Photo by Maurice Seymour, Chicago

BETTY JAYNES

Soprano—Chicago Opera Company
Who Made Her Debut This Season as Mimi in Boheme and in Concert
Celebrated Her Sixteenth Birthday on February 12

MISCHA ELMAN and VLADIMIR PADWA,
now on a concert tour of Japan, are greeted on their arrival in Yokohama by representatives of the Japanese musical world. Mr. Elman holds the bouquet; at his right is Mr. Padwa, and, at the right again, is Fred Erion, who travels with them.

IN BEHALF OF MODERN METHODS IN EDUCATION
Mrs. Leopold Stokowski (right), wife of the conductor, and associate director of the Dalton Schools, spoke on February 2 from the high-fidelity station, WQXR, on the relative merits of "progressive" and old-fashioned methods of education. Seconding her views were two Dalton seniors: Dorothy Downes (left), daughter of Olin Downes, music critic of the New York Times, and Susan Winter (center), daughter of Judge and Mrs. Keyes Winter.

MARGA WALDRON,
American dancer, sailed on February 6 by the SS. Paris for her second tour of the Continent. The present itinerary includes engagements in Milan, Bologna, Rome, Budapest, Vienna, Berlin, Copenhagen, Stockholm, Brussels, Geneva, Zurich and Paris. Miss Waldron's first appearance was at Milan on February 16, assisted by Eleanor Mangum, her accompanist for several seasons.

REUNION IN BUDAPEST
during the intermission of Fritz Reiner's concert with the Budapest Philharmonic Orchestra on January 18. Left to right: Mr. and Mrs. Reiner, Jeno Hubay and Prof. Zoltan Kodaly.

EIDE NORENA,
soprano, opened her season at the Metropolitan Opera with an appearance in Traviata on January 29, and Antonia in Tales of Hoffmann on February 8. (Photo by G. Marant, Paris.)

GERTRUD WETTERGREN,
contralto of the Metropolitan Opera, before coming to America this season enjoyed a brief holiday at Aare in the province of Jaemtland, Sweden.

PAULINE PIERCE and DONALD DICKSON
are to sing the roles of Peg Woffington and Garrick in the premiere of the opera Garrick to be presented at the Juilliard School of Music, New York, on February 24. The score was written by Albert Stoessel and the book by Robert A. Simon. (Pauline Pierce photo by Apeda.) (Donald Dickson photo by Progress.)

LOUISE JENKINS,
soprano, garbed for one of ten costume recitals. These programs include song impersonations of various nationalities, special programs for garden festivities, children's concerts and novelties.

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Carlos Chavez' Baton Debut As Guest of Philharmonic

Mexican Composer-Conductor Makes Excellent Impression on New York Symphonic Listeners—Leads Two of His Own Works

By LEONARD LIEBLING

Fourth of the 1936-37 guest conductors of the New York Philharmonic Orchestra, Carlos Chavez, distinguished musical Mexican, came to Carnegie Hall for the Thursday evening concert of February 11 (with repetition the following afternoon) and will also lead the rest of the series during the current fortnight.

Musical Courier readers need not be told about Chavez' previous career, for these columns have frequently reported in detail his Mexico City activities as a conductor, educator, composer and general inspirational force in the musical development of his native land. Prior to last week, he had led 1935-1936 concerts and recent radio programs in America, and last season directed also the Philadelphia, Boston and WPA (Brooklyn) Orchestras.

BOW WITH THE PHILHARMONIC

Chavez' program at his Philharmonic debut comprised Beethoven's Coriolanus Overture, Haydn's C minor symphony (No. 95 in the B. and H. catalogue); Ravel's Daphnis and Chloe Suite, No. 2; Debussy's Nuages and Fetes; and Chavez' Sinfonia de Antigona and four dances from his ballet-symphony, H.P. (Horse Power).

Particularly well-tailored (a custom followed by nearly all symphonic leaders these days), dapper and graceful in stage-bearing, Chavez made immediate visual appeal when he walked to the conductor's stand. He emphasized his physical ease also as soon as he gave the first down-beat (he uses no baton) and gestured the forceful opening measures of the Coriolanus. For the rest of the evening, one noted the resemblance of Chavez' bodily and manual movements to those of Stokowski, whom he doubtless studied closely during the latter's musical visits to the Mexican capital.

As an interpreter and orchestral commander, Chavez established his experience at once with a clear and well-coordinated reading of the Beethoven pages. He showed definite plan to illumine the contrasting character elements of the Roman hero, but was more successful in exposition of the lyric passages (beautifully sounded by the strings) than in portraying Coriolanus' rugged pride.

Haydn's symphony (No. 5 of the London or Salomon series) is not an outstanding opus from the master's busy pen, and no performance could make it appear so. Chavez properly used a reduced orchestra, and showed complete understanding of the Haydn style. Clarity of line, discreet dynamics and gracious melodic curve made the required impression. Joseph Schuster, the first cellist, did his individual solo episode with uncommon charm.

Ravel's suite, one of the loveliest of French symphonic scores, calls chiefly for flexibility of exposition, poetical response and glow in coloring. I did not feel that all those qualities were full-measured in the Chavez presentation, which stressed terpsichorean rhythmic content rather than delicate imagery. However, the hearers at large evidently were entirely satisfied, as they proffered a genuine ovation at the conclusion of the Ravel masterpiece.

For the first half of his program, Chavez used no printed score, but after the intermission, the music rested on his stand.

He evoked a fanciful re-creation of Debussy's shimmering Nuages. The Fêtes disappointed me on the whole, done as it was with a wavering line of tempi (as I remember the score, it has only one short deviation from the starting tempo), but the finale had particular whimsical eloquence.

LEADS OWN WORKS

Chavez' own compositions had been heard in New York on other occasions, and were reviewed then in these columns. Jose Iturbi programmed the Antigona in 1934 and 1936 at the Stadium concerts; the H.P. excerpts had hearing by the International Composers' Guild (under Goossens' baton) in 1926. The entire work enjoyed its American premiere in Philadelphia (Stokowski conducting) on March 31, 1932, the composer being present. I journeyed to the neighboring city for that performance, and wrote about it later in these pages.

The Antigona incidental music was written for a Mexico City performance (1932) of Cocteau's adaptation of Sophocles' Antigone. Chavez has said of his score that it is "a symphony, not a symphonic poem. That is, it is not subject to a program. Antigone, her self-confidence, defiance, heroism and martyrdom, are expressed by the music as a whole, not successively . . . The most elementary musical materials serve for this music . . . Bare and elemental, it could not be expressed by laconic strength . . . I make use of rhythmic, harmonic, and melodic elements essential to the early theory of Greek music. The work has the basic structure of the sonata, and is strictly a symphony, though in one movement."

Chavez succeeds convincingly and admirably in his purpose. The music makes imprint with pentatonic starkness, dramatic strength, some anachronistic modern dissonance, and resourceful orchestration. The H.P. dance excerpts registered through vigor, exotic rhythms, and several tunes not far removed from Broadway savor. A rousing finale brought the audience to demonstrative applause and the composer was recalled often enough to reassure him that he was liked and admired by Philharmonic patrons, both for his music-making and music-composing.

Szell Succeeds Barbirolli In Glasgow

(Special telegram to the Musical Courier)

GLASGOW.—Prof. Georg Szell has been appointed to succeed John Barbirolli as regular conductor of the Scottish Orchestra.

W. S.

Busch for Stockholm

STOCKHOLM.—Dr. Fritz Busch, conductor well known to Stockholm audiences, has been engaged as *chef* of the Concert Society. His contract is for three years. B. P.

Covent Garden Issues Plans For Its Coronation Season

German Opera Favored Numerically—French Vocal Casts and Conductors—New Goossens Work to Be Led by Composer—Tibbett in Company—Concert Activity Flourishes

By CÉSAR SAERCHINGER

LONDON.—Covent Garden has announced its plans for the Coronation Season. In comparison with recent years these plans are impressive. For one thing, the season will be longer—ten weeks—than any of the summer "international" ones since the depression years. For another, the repertoire is to be both larger and more varied.

German opera still leads with seven operas, but the Italian and French schools have five each, the Russian two and the English one. Richard Wagner remains the chief deity, but Verdi is there with his three greatest works, in close juxtaposition with Tristan and the Ring. Gluck, Bizet and Debussy, who have long been treated as step-children, will this time be presented by completely French ensembles furnished for the occasion by the Paris Opéra and Opéra-Comique combined (conducted by Philippe Gaubert and Albert Wolff); and the Russians—Borodin and Rimsky-Korsakoff—are in the hands of one of their most devoted disciples, Sir Thomas Beecham himself.

Among the new productions of the season are The Flying Dutchman, Falstaff, Don Pasquale, Orpheus, Coq d'Or, and Dukas' Ariane et Barbe-Bleue, most of which have not been heard here for years. But the only novelty of the season will be Eugene Goossens' Don Juan de Mañara, led by the composer. The other conductors, besides Sir Thomas, who is again the artistic director, are Furtwängler, Reiner, Francesco Salfi, and the above-mentioned Frenchmen.

KIRSTEN AND KERSTIN—AND THEN SOME

Among the singers are several artists of first effulgence, including Kirsten and Kerstin of the North, Flagstad and Thorborg, Frida Leider, Martinelli, Lawrence Tibbett and Rudolph Bockelmann; and almost none of the other luminaries are in the "minor" class. There are old-timers like Vanni Marcoux, Continental stalwarts like Max Lorenz, and young Lochinvars like André Burdino and Torsten Ralf.

The only obvious omission is the name of Mozart from the repertoire; but Mozart will be exclusively worshipped at another shrine, namely the Glyndebourne Festival, even while the "grand" season is on. Most people realize that the greatest of them all does not thrive in the operatic arenas of the heroic age.

"LITTLE" SEASON FINISHES

While on the subject of Covent Garden, it is well to mention that the winter (or "little") season has just finished. Even though it was not a financial success, it is to be hoped that the experiment will be repeated, with a little more preparation perhaps, and somewhat lower prices. It needs a lot of patience and capital to teach an old public new tricks.

The last—and only unrecorded—item in the season was Verdi's Ballo in Maschera, with Dino Borgioli, John Brownlee and Eva Turner in the principal parts. Borgioli had just recovered from the ubiquitous flu, but nevertheless gave the best performance of the evening. Eva Turner came all the way from Turin for the occasion to show us how they do these things in her adopted Italy. It was very, very Italian. The performance as a whole, however, lacked *cachet*. Ballo in Maschera wants a lot of style to mask the absurdity of its plot. Boston peopled by Neapolitans dressed as Stuart Englishmen needs a lot of palliatives.

(Continued on page 7)

Cincinnati Music Halted By Flood

Symphony Orchestra Forced to Postpone Opera Performances—Tansman and Schmitz Appear with Ensemble after Normal Life Is Resumed

By MARIE DICKORÉ

CINCINNATI, O.—The Ohio River's greatest flood scored many wash-outs, among these a complete one of the city's musical programs for the two weeks. The opera, Marriage of Figaro, given by the Cincinnati Symphany Orchestra under Eugene Goossens' direction, had to be postponed, at first just several days and then when "Black Sunday" came with no water, no light, no heat, no transportation, no one allowed on the streets, it was postponed indefinitely. No one knew just when and how things would go. However, the city was not completely inundated as some radio and press reports gave out; only one-tenth of the city's area, and that in out-lying districts, was under water.

With conditions normal again, concert schedules are being revised and activities resumed. The hardest hit was the symphony orchestra's schedule because of the artists engaged. However, Theodore Gannon, manager, arranged for E. Robert Schmitz, French pianist, and Alexander Tansman, Polish composer, to open the post-flood series with a beautiful program on February 12.

A feature of this program was the suite for two pianos and orchestra by Tansman in which he and Schmitz played the solo portions. Schmitz also played the Beethoven concerto (No. 1), C major. The symphony in D minor (Franck) and Ravel's ever popular Bolero completed the program.

NEW TRIO APPEARS

Sky Farms, the country home of Mr. and Mrs. Robert A. Taft, was the setting for a musicale which introduced a new musical organization, the Cincinnati Trio, in a delightful program featuring the trio in E major (Mozart); *menuet* from suite in F major (Joseph Marx); Pan's Lament (Ary van Leeuwen); Mood at Sundown (Fritz Bruch); and the trio in G minor (Carl Maria von Weber). This new ensemble group includes Ary van Leeuwen, first flutist of the Cincinnati Symphony Orchestra, Fritz Bruch, cellist of the orchestra, and May Estel Forbes, pianist and accompanist of many distinguished artists. Of especial interest were Mr. Bruch's composition dedicated to Mr. van Leeuwen, and this internationally known flutist's composition which is played unaccompanied.

(Continued on page 6)

Renovated Paris Grand Opera Shows Many Modern Changes

Reopened Edifice Even Boasts Running Water—Music Season Makes Second Start—Toscanini Recorded

By IRVING SCHWERKÉ

PARIS.—Great is the rejoicing in the Parisian heart. The Grand Opera is scheduled to re-open the middle of February. During the six months it has been closed, the troupe held forth in the Sarah Bernhardt and the Champs-Elysées Theatres.

What will the public see in the way of alterations, changes, repairs, and improvements, when Director Jacques Rouché throws open the doors of the venerable *palais Garnier?* "What," they will naturally ask, "have six hundred workmen been doing here all this time?"

If the spectator will spectate, he may observe first of all that the halls and auditorium have been thoroughly cleaned and dusted. Paintings have been washed, marbles scrubbed, chandeliers polished. He will note that the orchestra pit has been enlarged and that the partition between the orchestra and the audience has been heightened, the advantage of the heightening being two-fold. You will no longer be annoyed with the glare of the lamps on the music stands and you will no longer be able to see, and have cause to wonder thereat, the conduct of the instrumentalists when, with a few measures rest at their disposal, they take to exchanging notes and witty *blagues*.

NEW STAGE FEATURES

But where the greatest improvements have been made is, of course, where the public is not allowed to go: on the stage. Here everything is new, up to date, modern, *dernier cri*. A new method of stage setting has been installed, the electric lighting system has been changed so as to fit in with modern exigencies—indeed, to such an extent that the locality (if one forgets where he is) now looks for everything in the world, like one of those wonderful studios in Hollywood. Sunlights and projectors everywhere. A beautifully, modernly lighted Opéra for the City of Light. Certainly it is appropriate.

And things are not going to stop there. Next summer, without interrupting the nightly performances, the workmen will again be on hand. More fixing-up backstage is re-

(Continued on page 26)

Notable Soloists in Baltimore

Programs Given by Philadelphia and National Orchestras, Rachmaninoff, Resident Players Under Schelling, Schoop Ballet, Shan-Kar, John Charles Thomas, Enid Szantho, Joseph Szigeti, Doris Doe, Virgil Fox and Others

BALTIMORE, MD.—There has been plenty of action along the musical fronts during the past weeks. A particularly large audience turned out for the all-Strauss program which the Baltimore Symphony Orchestra presented to a vastly pleased audience at the Lyric on January 17. The orchestra's conductor, Dr. Ernest Schelling, aided and abetted by the municipal director of music, Frederick R. Huber combined three works by Richard Strauss and a group of Johann Strauss for one of the most satisfying concerts the orchestra has given. Two of the numbers on the program—Johann Strauss' Pizzicato Polka and his Perpetuum Mobile—were repeated at the conclusion of the concert.

PHILADELPHIA ORCHESTRA

Two memorable concerts were given by the Philadelphia Orchestra under Eugene Ormandy. At the first, on January 13, the program included two works by Rachmaninoff who also appeared as the soloist in his second piano concerto in C minor. As played by its creator, it was a musical triumph. The program opened with what we believe was the first local performance of the Russian's symphony, The Bells. It is a melodious, lush, superbly orchestrated work that, unfortunately, lessens in interest as it progresses. The vocal end of the symphony was handled by the University of Pennsylvania Glee Club, under Harl McDonald, and three soloists, Agnes Davis, Fritz Krueger and Elwood Hawkins. Miss Davis is the fortunate possessor of a lovely voice. The work received an ovation. On February 3, the Philadelphia forces had Gregor Piatigorsky, as cello soloist. He was heard to advantage in the Haydn concerto in D major and, after the intermission, shared the instrumental spotlight with Samuel Lifschey and Alexander Hilsberg in Strauss' Don Quixote, which received a fine reading from Ormandy. The program opened with Beethoven's Leonore Overture (No. 3).

William A. Albaugh brought Trudi Schoop and Her Comic Ballet to the Lyric on January 9 where she was greeted by an audience that far exceeded in size that of a year ago. The evening was devoted to one ballet, The Blonde Marie, with Trudi dominating the often amusing action.

RECITALS

Baltimore's own John Charles Thomas came to the Lyric for his annual recital on January 27. His program included, as always, a number of interesting items but as many more were sung as encores before the eager audience finally revealed itself as satisfied. Carroll Hollister was at the piano and supplied sympathetic, effective accompaniments. He also appeared as soloist in a group of piano solos. Before Mr. Thomas sang his first number, Mr. Hollister played the Star Spangled Banner in its entirety, the rather mystified audience finally scrambling to its feet when it realized it was hearing the national anthem and not an aria from Madam Butterfly.

The Peabody Friday afternoon recitals have included a number of fine artists. The series was resumed after the holidays when, on January 8, Enid Szantho, contralto of the Vienna State Opera, made her local debut in an unfamiliar program which the artist dispatched with ease. On the following Friday, Joseph Szigeti gave a recital to a large audience that derived pleasure from his masterly playing. Nikita de Magaloff supplied superb accompaniments. Austin Conradi, a member of the Peabody's piano faculty, was the recitalist on January 22 in a well-balanced program including Chopin which Mr. Conradi interprets particularly well. Doris Doe, contralto, and Virgil Fox, organist, shared honors at the recital on January 30. Mr. Fox received his education at the Peabody and there are few contemporary organists with his amazing ability. Miss Doe sang particularly well and her program included a number of unusual items. The recitalist on February 5 was Alexander Sklarevski. His program included Bach, Chopin, Scriabin and Schumann's Carnival which was beautifully played.

Richard Goodman, young Baltimore pianist, made two appearances in this city during recent weeks. On January 20, he was the assisting artist with the Curtis String Quartet at Cadoa Hall, one of the Bach series. This group of young artists gave creditable performances of the works selected. On January 26, Mr. Goodman offered an entire recital at the same hall before a large and enthusiastic audience. Goodman combines interpretative ability of a high order with a fine technic.

Robert Jachens, basso, returned to Baltimore for a successful recital at the Emerson Hotel on January 23, assisted at the piano by the efficient Arpad Sandor. . . . Milton Wohl, a student of Toscha Seidel, made his concert debut at Cadoa Hall on January 31, presenting an ambitious program. . . . The Women's Symphony Orchestra, under Stephen Deak, offered its second program on February 1 and revealed a vastly improved ensemble. . . . A performance of Handel's The Messiah was given at the Peabody concert hall on January 25 under the direction of Roman Steiner.

SCHELLING PLAYS AND CONDUCTS

For its third concert of the present season, the Baltimore Symphony Orchestra presented a Polish Program. The orchestra's conductor, Ernest Schelling, also appeared as soloist in the Chopin concerto in F minor in which his excellent playing drew forth an ovation from the large audience. The second half of the program was given over to Paderewski's symphony in B minor which received a sympathetic reading. The program opened with Stojowski's Theme Varie from the suite (op. 9).

Dr. Schelling has been achieving real successes with the Children's Concerts presented by the Baltimore Symphony Orchestra on Saturday mornings. These highly entertaining, informative and genuinely worthwhile concerts are filling a real need in this community.

Shan-Kar and his ballet made their first appearance after an absence of several years at the Lyric on February 7. Assisted by several other dancers—Simkie, particularly—and an orchestra of native musicians, a program was presented that gave much pleasure to the audience.

GREENLEES WITH ORCHESTRA

The National Symphony Orchestra, under Dr. Hans Kindler, gave an interesting program at the Lyric on February 9. Loudon Greenlees, the Scottish baritone, was the excellent soloist and apeared in Mahler's seldom-heard Kindertotenlieder. The program opened with Felix Mottl's exquisite arrangement of various Gluck melodies, which was followed by excerpts from Rimsky-Korsakoff's The Golden Cockerel all splendidly performed. Following the intermission, the orchestra was heard to advantage in Scriabin's third symphony (*Le Divin Poeme*).

Frederick R. Huber, local representative of the Metropolitan Opera Company, announces that the Metropolitan will give two performances this spring. On March 29, Wagner's Lohengrin is to be heard with Flagstad and Melchior heading the cast; and on March 31, Verdi's Traviata is the attraction, with Ponselle, Tibbett and Crooks.

VRONSKY AND BABIN APPEAR

Vitya Vronsky and Victor Babin gave a special invitation concert at the Peabody Conservatory of Music on February 10. An extremely well-played program of two-piano music included Debussy's *En blanc et noir*, the Schumann Andante and Variations, two Rachmaninoff selections and the Borodin-Babin Polovetzkian Dances from Prince Igor. G. K.

Elisabeth Schumann Scores In Denver

(*Special telegram to the Musical Courier*)

DENVER, COL.—Elisabeth Schumann received an ovation at her appearance here on February 13 under the auspices of the Pro Musica Course. G. S.

Major Attractions in Boston

Flagstad Conquers in Recital—Averino and Piatigorsky with Zighera Chamber Group—Pasquier Trio and Lucie Bigelow Rosen Appear—New State Orchestral Series Opened

BOSTON, MASS.—Making her first public recital appearance in Boston on February 11, Kirsten Flagstad of the Metropolitan Opera Association attracted the largest audience of the season to Symphony Hall. Mme. Flagstad has appeared in Boston many times during her three-year American stay, but those appearances have been limited either to opera with the Metropolitan or to subscription recitals of the Boston Morning Musicales.

Mme. Flagstad delighted an audience that cheered as well as applauded, by her singing of a program traversing two airs from Tannhäuser and songs by Schubert, Franz, Strauss, Merikanto, Hannikainen, Hurum, Grieg, Kernochan, Head, Worth, Charles and Tyson. Edwin McArthur was the applauded accompanist.

CHAMBER SERIES CONCLUDED

The final concert of the series of three presented by Bernard Zighera and his new chamber orchestra took place in Jordan Hall on February 9, when the stimulating and provocative program, heard by an audience of considerable distinction, included Mozart's first symphony; an air from Bach's fifty-fourth cantata; The Chinese Flute by Ernst Toch; Boccherini's cello concerto; and three movements from Aaron Copland's Music for the Theatre.

Olga Averino sang the Bach air and the solo soprano part of The Chinese Flute with much beauty of tone and fine art of song. The cellist was Gregor Piatigorsky, who outdid himself, in the sheer splendor of his tone.

For the chamber orchestra and Mr. Zighera the season ended on the note of success with which it began. It has been many years since so intriguing a series of chamber-orchestral programs has been presented in this city. Meanwhile Mr. Zighera has proved to be a musician of discernment and a leader of authority.

SYMPHONY CONCERTS

The Boston Symphony Orchestra gave a concert on February 8, when the program, consisting entirely of numbers heard here earlier in the season, included Liadoff's From the Apocalypse; Brahms' third symphony; and, by Wagner, the Prelude to Lohengrin, Waldweben from Siegfried and the Overture to Tannhäuser.

PASQUIER TRIO

The Pasquier String Trio of Paris, consisting of three brothers—Jean, Pierre and Etienne—were the principal performers at the concert of the Boston Flute Players' Club on February 7. They were well received by an appreciative audience following performances of the Beethoven trio in C minor and a trio by the Frenchman, Jean Françaix. The rest of the program, in which Georges Laurent, flute; Raymond Allard, bassoon; Fernand Gillet, oboe; and J. M. Sanroma, piano, participated, included Vittorio Rieti's sonata for piano, flute, oboe and bassoon and Dohnanyi's Serenade (opus 10).

LUCIE ROSEN PLAYS THEREMIN

Lucie Bigelow Rosen, player of the Theremin, gave her first Boston recital in Jordan Hall. The performer was unfortunately handicapped by an instrument knocked out of tune in the trip from New York. Under the circumstances she seemed to give creditable performances of music by Desplanes, Grieg, Mendelssohn, Ravel, Debussy, Tchaikovsky, Respighi, Wagner, Fauré, Cui, Kreisler, Delius, Strauss and Saint-Saëns.

STATE ENSEMBLE OPENS EVENTS

The State (WPA) Symphony Orchestra under the direction of Alexander Thiede inaugurated a new series of concerts in the Copley Theatre, traversing the nine Beethoven symphonies, with Dr. Nikolai Sokoloff to lead the last one. At the first concert the program consisted of Four Pictures in Miniature by Ferdinand Fassnacht, a member of the orchestra; Debussy's first rhapsody for clarinet and orchestra, with Julio Mazzocca as the soloist; Beethoven's Adelaide and an air from Weber's Freischütz, with Eleanor Steber as soprano, and the first symphony of Beethoven.

Other events of the week were the organ recital of Claude Jean Chiasson in Fogg Art Museum, Harvard University, on February 6, when his program consisted of Italian and English music; and a meeting of the Composers' Forum-Laboratory in Repertory Hall on February 11, with a program of compositions by Edward Walker Jenkins, Boston musician. M. S.

Arthur Fiedler Active as Orchestral and Choral Conductor

Arthur Fiedler, conductor of the Boston Symphony "pop" concerts, heads the Boston Simfonietta, which is appearing in the large New England cities. Mr. Fiedler also conducts the Cecilia Society, which recently

(*Photo by Boris*)
ARTHUR FIEDLER

presented The Martyrdom of St. Sebastian (Debussy) with the Boston Symphony Orchestra. With this group, Mr. Fiedler is preparing the American premiere of the Shaporin symphony.

The symphony orchestra and chorus of the MacDowell Club of Boston are again under Mr. Fiedler's leadership this winter, and at their March concert will give the first Boston performance of the Stravinsky symphony.

Mr. Fiedler continues as conductor of the Boston University Orchestra and has a conducting class at the Malkin Conservatory. On January 29 he inaugurated the Haydn-Mozart series in the new Theatre of Music of the WPA, directing the Federal Chamber Orchestra. He also was invited to be guest conductor of the Philadelphia Civic Orchestra on February 14.

Later this season Mr. Fiedler is to appear as guest conductor of the Havana Symphony Orchestra. He has been re-engaged for the forthcoming summer of Boston Symphony "pop" series. These concerts are broadcast weekly on a coast to coast network.

Columbia University Alumni Honor Bori

Lucrezia Bori, Metropolitan Opera soprano, has been awarded the bronze plaque of the alumni association of the graduate schools of Columbia University, "in recognition of her work in the development and popularization of grand opera," it is announced by Prof. Marston T. Bogert, president of the association. This is the first time that the honor has been conferred for achievement in the field of music. It is given annually to "that individual whose contributions to the human race and to the progress of civilization have been so noteworthy as to merit special distinction." Miss Bori was the unanimous choice of the committee of award.

Cincinnati

(*Continued from page 5*)

Lazare Saminsky, eminent composer and musician, was presented in a lecture recital on the theme Music of the Bible and the Ghetto, under auspices of the Federation of Jewish Women's Organizations. Illustrations from Mr. Saminsky's compositions were given by Mrs. Lawrence Horn, soprano; Rosa Levit, pianist, and Celia Kaufman, violinist.

CONTEMPORARY MUSIC CONCERTS

The third of the series of Contemporary Music Concerts, directed by John W. Haussermann, Jr., presented Karin Dayas, and John Quincy Bass, pianists; William Pfeiffer, Jr., flutist; and Howard Colf, violinist, in a program including fantasy for two pianos (Robert F. Crone); concert for flute and piano (Paul Frederic Bowles); Rhapsodie Orientale (Jeno von Takacs); La Berceuse (op. 52) (Karol Szymanowski); and Suite Passacaille for two pianos (Charles Haubiel).

London Hears New Operas

(*Continued from page* 5)

Opera of a different sort was championed —in concert form—by the B.B.C. To produce Darius Milhaud's Christopher Columbus in a highbrow opera house requires a lot of courage; to broadcast it for the Great Unwashed you must have a government monopoly.

I remember a stage performance of this work in the Berlin State Opera, in the "era of shame" when "non-Aryan" works were still tolerated by a government of "disintegration." Despite the action on the stage, a film on the back drop and a narrator on the side, the work made no sense to an ordinary opera-goer unversed in the mysteries of symbolized history. The music alone, without this multiple apparatus, sounds for all the world like a prophecy of contemporary Spain, if one is to believe all the atrocity stories in the papers. It certainly does not harmonize with the religious and beneficent aspect of Columbus' mission as portrayed by the author of the text (Paul Claudel, formerly French Ambassador in Washington). But since the words are almost inaudible, over the bedlam of brass and percussion, that need not worry the listener.

The singers (Parry Jones, William Parsons and Samuel Worthington) did their level best with a quasi-cubistic vocal line which probably meant as little to them as the whole performance meant to the average radio fan.

England at its Sweetest

The contrast to this presented by the recent premiere of R[illegible]land Boughton's Arthurian opera, The Lily Maid, which sets the story of Launcelot and Elaine in a quasi-Wagnerian style watered down at the English village pump, made one realize what a loose idea the word opera has come to convey. Future musicologists would have difficulty in believing that these two ebullitions of the human brain originated in the same period and the same part of the world.

Where Milhaud is brutal, Boughton is just too "pretty" for words. If both these things are music, then the cartoons of the surrealists and the colored Christmas cards of our grandfathers are both art. Nevertheless some people derived enjoyment from Mr. Boughton's piece, lured to the Winter Garden by memories of his earlier opus, Bethlehem, which was a great favorite some ten years ago. Arthur Fear, the English bass, was an excellent Sir Launcelot, Sybil Evers was Elaine, and Steuart Wilson conducted.

Concerts Picking Up

After a dubiously protracted holiday slump, the concert halls are active again. The hiatus seems to have had a salutary effect, for audiences are bigger than before. Last Sunday afternoon, for instance, both Covent Garden and Queens Hall were well filled for simultaneous orchestral concerts, conducted by Sir Thomas Beecham and Sir Henry Wood. The former, in fact, was completely full, and the atmosphere, with fog and rain spreading gloom outdoors, was pleasantly festive and intimate. Whoever had the idea of turning the Opera House into a music hall on Sundays deserves a medal; it provides just the kind of place you need, to get rid of that dull English Sunday mood. Also, the acoustics are better than at Queens Hall, and there are no draughts.

Edward Kilenyi Scores

Sir Thomas gave us a happily inspired Mozart G minor symphony and Beethoven Eroica. Between the two, Edward Kilenyi, American-born and Hungarian-bred pianist, made a brilliant orchestral debut with Chopin's E minor concerto. The pleasing and modest personality of the songster helped him win the audience. I liked his chaste, musical and unsentimental playing of Chopin, who is more sinned against by virtuosos as well as pianistic sob-sisters than almost any other composer, and I hope he will not be tempted into extravagances by some critics' demands for more sweetness and glitter.

Another pianist, Simon Barer, graced Sir Henry Wood's concert with Rachmaninoff's second concerto, whose difficulties apparently are just so much child's play to him. The rest of the program was definitely popular.

The B.B.C., the Royal Philharmonic and the London Symphony orchestra have all resumed activity. The B.B.C. men under Dr. Boult devoted a whole evening to Handel, the *clou* of which was Alexander's Feast, a setting of Dryden's famous ode, which is rarely heard. On another occasion it presented, as a rare tid-bit, Mahler's fourth symphony conducted by a specialist, Heinz Unger. The "Phil" played, once again, William Walton's symphony, first heard a year ago, which has already become a favorite—so far as modern works achieve that status. The work was conducted by Walton's composer-colleague, Constant Lambert, who is being "discovered" as a conductor of talent. He showed it in unhackneyed works by Weber and Liszt (Two Faust Episodes). Glazounoff's saxophone concerto, played by Sigurd Rascher, did not improve our opinion of that ubiquitous instrument.

An Annual Rite

The L.S.O. again indulged in its annual rite of presenting Bach's Kunst der Fuge in Wolfgang Graeser's orchestral and rather over-dramatized version. This is certainly one of the curiosities of musical life; a work which lay unheard for two centuries because it was regarded as too abstruse for public performance, now turned into a cult drawing enough people to fill a London hall regularly once a year. If the young man who is responsible for this turn of events had not committed suicide, he could be assured of a permanent livelihood through this one salvaging job.

The Royal Choral Society, too, has come to life again with a performance of Vaughan Williams' Sea Symphony and Berlioz' Te Deum, under the able bâton of Malcolm Sargent. Isobel Baillie, Roy Henderson and Edward Reach distinguished themselves as soloists.

From Virginal to Concert Grand

A number of pianists have disported themselves during the past week or so, though the biggest names are still absent. Lucille Wallace (American) and Clifford Curzon (English) drew many students to the Wigmore Hall by demonstrating four centuries of keyboard history on the appropriate instruments, from the clavichord (virginal) to the modern concert grand. Bach and Couperin on the harpsichord is not new, of course, but Mozart and Beethoven on an early pianoforte was enlightening to those who want to understand the composers' styles in the light of the media at their command.

Arthur Rubinstein playing Chopin and Nina Milkina playing various classic and romantic composers with unusual rhythmic vitality and insight were perhaps the outstanding pianistic events. Bronislaw Huberman, doing a rather long-winded sonata by Respighi (B minor) and a refreshing Brahms (G major), drew an admiring crowd to Queens Hall; and Alexander Kipnis, Russian operatic bass, presented himself as a Lieder singer to an audience whose enthusiasm reached almost indecorous proportions. His Russian songs were perhaps the best, but his treatment of Brahms, if fiery, was certainly impressive. And what a voice!

Vaughan Williams' Five Tudor Portraits

The most interesting of recent programs was that of the B. B. C. Orchestra, conducted by Dr. Adrian Boult, now Sir Adrian; for by the grace of George VI he is the latest addition to the band of musical knights. Interest focussed on Vaughan Williams' latest opus, the Five Tudor Portraits, now heard for the first time in the British capital. The work has power of characterization, realization of poetic beauty and masterful handling of orchestral and vocal resources of sound. His predilection for what may be called ultra-English subjects is once again shown by his choice of the verses of Henry VIII's poet laureate, John Skelton, and by his virtuosity in matching the spirit of this master of satire. Astra Desmond and Roy Henderson as soloists displayed comic powers in addition to their vocal prowess, and the Croydon Philharmonic chorus was equal to all demands.

Arthur Bliss's Music for Strings—a beautiful piece of rather conservative writing—and Beethoven's Pastoral Symphony made up the rest of the program, upon the execution of which Sir Adrian is to be congratulated.

Sir Thomas Goes Classical

Sir Thomas Beecham conducted this week's Royal Philharmonic concert as well as the Sunday concert at Covent Garden, which again drew almost a capacity audience. This new popularity of the Opera House for Sunday concerts is one of the phenomena of the season. Three great symphonies—Haydn's D major (No. 104), Mendelssohn's Italian and Brahms' F major—formed an ideal Sunday afternoon program.

Sir Thomas' Queens Hall program (Royal Philharmonic Orchestra) was all-Mozart, comprising the D major (Paris) and C major (Jupiter) symphonies, the C minor piano concerto and a delightful juvenile Divertimento (D major, K131). This, with its spectacular soli for flute and violin, and its picturesque horn quartet passages, was the "hit" of the day. In the concerto a young Hungarian pianist, Louis Kentner, gave a commendable performance.

Sir Henry Wood and his Queens Hall Orchestra gave an excellent short program and a sensational soloist, the fourteen-year-old girl, Ida Haendel, in the Brahms violin concerto. The stout little Polish girl fully understood the music, building up the edifice in its right proportions and with a sense of spirituality bespeaking the clairvoyant quality of the true artist. Pupil of Carl Flesch, Ida is the talk of the town.

The program—Beethoven's first symphony and a couple of rousing overtures—sent us home in a happy frame of mind.

From Pergolesi to Schönberg

At the seventh concert for children, Dr. Sargent conducted, and Betty Humby, efficient Schnabel pupil, played Weber's Concertstück between masterpieces of Mozart and Bach. The eighth concert was by the Boyd Neel Orchestra, a string band of virtuosi, who played Goossens' Concertino and Schönberg's Verklärte Nacht wonderfully well, as they did also Handel's Concerto grosso No. 8 and Pergolesi's Concertino. Boyd Neel is a large, handsome conductor with ability to spare.

"Baroque and Rococo"

An enjoyable affair was called Baroque and Rococo. The players did not wear powdered wigs and lace cuffs, but the harpsichord, administered by Alice Ehlers and the viola da gamba played by Eva Heinitz were much in evidence. Mme. Ehlers played Handel's D major concerto brilliantly and joined Miss Heinitz in pieces by Scarlatti and Marais. Herta Glückmann sang beautiful rarities (by Krieger, Zachow and other ancients) with beautiful voice. Hans Oppenheim, noted German conductor now associated with the Glyndebourne Opera, led a chamber orchestra. Some of the old pieces were programmed as "first time in London," but as my memory does not go back more than 150 years I could not be sure whether the assertions were correct.

Gieseking and Schnabel

Gieseking and Schnabel gave recitals. The former is still the *précieux par excellence*. Among other things, he played Casella's new Sinfonia Arioso and Toccata (op. 59) of which the last movement is the best. Schnabel gave us Beethoven, for a full Queens Hall—his only London recital this season.

Prokofieff Is Guest In St. Louis

Composer Appears as Soloist and Conductor with Symphony Orchestra —Golschmann Introduces Novelties

St. Louis, Mo.—Serge Prokofieff made his initial bow to local audiences when he appeared in the triple role of composer, pianist and conductor, at the St. Louis Symphony Orchestra concerts of January 29 and 30. His music, while quasi-radical, has a certain peculiar appeal. For the most part it has a minimum of substance with a strong leaning toward novelty. As in the case of his C major piano concerto (opus 26) in which he appeared as soloist, Prokofieff revealed expert and exacting craftsmanship while eschewing the emotional element almost entirely. This work is episodic, yet brilliant and even exciting. Considering its multiplicity of rhythmic patterns and technical feats, one can experience endless fun listening to it. As a performer at the keyboard, Prokofieff is master of his own technical pitfalls and anything he writes into a score provides no terrors that he can not easily surmount.

When he took the baton to conduct a suite from his opera, The Love of the Three Oranges, a violent contrast in dirigental technic to that of Vladimir Golschmann was immediately apparent. An angular, objective and commanding beat with abrupt bodily motions and springing heel and toe gyrations was somewhat disconcerting, but nevertheless the desired effect was achieved in a brilliant orchestral performance.

Vladimir Golschmann, in the first half of the program, gave first local performances of an overture by Georg Philipp Telemann, arranged for modern orchestra by Louis Victor Saar, and a chorale by Wesley La Violette, neither of which is likely to cause any consternation in concert halls. Beethoven's D major symphony (No. 2) had a lucid analysis and a treatment worthy of highest traditions.

Golschmann Program Impresses

The symphony concerts of February 5 and 6 were a rare combination of important music and superb artistry. Corinne Frederick, distinguished St. Louis pianist, was the featured artist. In her playing of the Mozart A major concerto, Miss Frederick matched arts with many of the widely heralded Mozartean experts heard here in past years. Every inch a virtuoso, the poise, purity of tone and crystal clarity of technic exhibited by this gifted young woman were a revelation. In response to ovational acclaim from inspired auditors, Miss Frederick offered Rameau's Cyclops as an added contribution.

Mr. Golschmann headed his program with Scarlatti's orchestral concerto (No. 5) in D minor, as revised by Eric Allatini, and filled the latter half with a superb performance of Richard Strauss' Ein Heldenleben, for which the orchestra was increased to 100 players. Revelation of various episodes in the hero's life was accomplished with stunning effects and this as well as the Scarlatti concerto were tributes to Golschmann's unflagging energy and unassailable musicianship.

O. C.

Frieda Hempel Returns from Europe

Frieda Hempel, soprano, who has been in Europe for two years, arrived in New York on February 17 on the SS. Bremen to resume her musical activities here. During her stay abroad Miss Hempel sang in concert and over the radio in England, Sweden, Norway, Denmark and other countries. After a short stay in New York, Miss Hempel is going to California for concerts. It is said that while there she is to discuss an offer she has had to appear in a movie version of Der Rosenkavalier. Miss Hempel "created" the role of the Princess in the first performance of this opera at the Metropolitan Opera.

FRIEDA HEMPEL

Novelties for League of Composers' Benefit Concerts

On March 7 and April 4 at Town Hall, New York, the League of Composers presents two concerts for the joint benefit of the Composers Fund of the league and the Scholarship Fund of the Neighborhood Playhouse School of the Theatre. The Pro Arte Quartet takes part in both programs. At the first Povla Frijsh also assists. New works are promised, among them the last quartet of Arnold Schönberg and a quintet by the Czech composer, Bohuslav Martinu.

Flagstad with Philadelphians

Soprano Feted Under Baton of Ormandy—Youth Program Marks Pushkin Centenary—Concert of Italo-American Orchestra and Recitals Applauded

PHILADELPHIA—The Philadelphia Orchestra concerts of February 5, 6 and 9, Eugene Ormandy conducting, were of more than the usual interest, as Kirsten Flagstad, Wagnerian soprano of the Metropolitan Opera, appeared as soloist. In the first part of the program Mme. Flagstad sang three Wagner songs—Im Treibhaus, Träume, and Schmerzen, with orchestral accompaniment. Magnificiently as these were sung, the second appearance of the singer, when she sang Brünnhilde's Immolation and the closing scene from Götterdämmerung was the occasion of a personal triumph rarely experienced in the staid old Academy of Music. Cheers, calls of "Bravo" and applause which seemed never-ending recalled Mme. Flagstad. Her singing was superb, and her manner unfailingly charming. Mr. Ormandy and the orchestra provided a glorious orchestral background for the vocal triumph. The concerts opened with an excellent performance of Schubert's Unfinished Symphony. Lucien Cailliet of the clarinet section of the orchestra has transcribed the Moussorgsky suite "Pictures at an Exhibition" for orchestra in a clever and pleasing manner which received its first performance and was warmly received.

DOUGHERTY AND OEHLER WITH ITALO-AMERICAN ORCHESTRA

Marion Dougherty and Ruth Oehler, pianists, were the soloists in the Bach concerto for two pianos and orchestra with the Italo-American Philharmonic Orchestra at its concert in the ballroom of the Stephen Girard Hotel, on February 7, for an appreciative audience.

Miss Dougherty and Miss Oehler played the Bach number with excellent similarity of tone and feeling, as well as a fine Bach sense. Particularly pleaing was the *adagio*. Both young artists were recalled several times.

The opening number of the program was a first performance here of Vivaldi's sinfonia in G (No. 3), while the final number before the intermission was the Brandenburg Concerto (No. 4) in G with the solo parts played by Antonio Zungolo, violin; Louis De Giorgio, flute, and Fernando Morrone, flute.

After the intermission came another first performance here of the opera buffa, Il Maestro Di Musica by Pergolesi. The three parts were well taken by Maria Zara as Lauretta, Fritz Krueger as Lamberto and Edward Rhein as Colajanni. Guglielmo Sabatini, conductor of the orchestra did his usual fine work throughout the program.

VITYA VRONSKY AND VICTOR BABIN

Vitya Vronsky and Victor Babin made their first American appearance at a two-piano recital given in Casimir Hall at the Curtis Institute of Music on February 8. Mme. Vronsky and Mr. Babin had selected a program in which the numbers varied widely in musical content, emotional phases, and technical demands. Essentially pianistic in their approach to each, they made evident the wonderful possibilities of the piano as such, instead of an an imitation of some larger form. The audience which is always enthusiastic, not only applauded but also shouted.

PHILADELPHIA ORCHESTRA YOUTH CONCERT

The Philadelphia Orchestra, Eugene Ormandy, conductor, presented another Concert for Youth in the Academy of Music on February 10, before the usual crowded house.

As usual Mr. Ormandy spoke briefly before each number, about the music and the composer. The opening selection was Glinka's overture to Russlan and Ludmilla, in commemoration of the centenary of the death of Alexander S. Pushkin. To this Mr. Ormandy gave a spirited reading. Chrennikov's symphony which was introduced last fall on a Philadelphia Orchestra program again proved pleasing. George Ockner, young violinist, who was the winner of the violin contest held by this Youth group, was the soloist of the concert, playing the first movement of the symphony Espagnole. His playing showed talent, facile technic, good tone, although a bit light at times. He was warmly acclaimed and responded with the Gavotte from the sixth solo sonata by Bach.

The next orchestra number was Station WGZBX by Philip James, who had been invited to come and conduct his own work. The audience thoroughly enjoyed the humor of the work, especially the second part, Interference. Before the intermission, the entire audience joined in singing the Youth Song, and the Star Spangled Banner.

After the Intermission Mozart's ballet, Les Petits Riens, was played by the orchestra behind the scenes, and danced by Mary Binney Montgomery and Her Dancers. The choreography, scenario and costumes were by Miss Montgomery. It was a delightful piece of work, and was joyously acclaimed by the audience.

CHRISTINE MURDOCH KENDRICK IN RECITAL

Christine Murdoch Kendrick, Philadelphia soprano, gave her annual recital in the ballroom of the Barclay Hotel, on February 11, for an audience which packed the room and overflowed to the stairs and lobby beyond. The recital was given for the benefit of the Sunday Supper Committee of the Seamen's Church Institute.

Miss Kendrick began with a charming group of songs, including works of Purcell, Haydn, Quilter and Carey. All were tastefully sung. A group of five Schumann songs followed, also splendidly done, after which an encore was given. A French group including songs by Duparc, Debussy, Poldowski and Fourdrain proved pleasing, as was also the last group, songs by MacDowell, Williams, Matthews and the amusing Old Mother Hubbard by Hely-Hutchinson. Walter Golde did beautiful accompanying throughout the program.

M. M. C.

Montreal Orchestras Impress Throngs

Grainger and Valasek Among Soloists —Shan-Kar Dancers, Stravinsky and Dushkin, Jean Fardulli Appear

MONTREAL, CAN.—A large audience assembled at the Plateau Auditorium for the fourth concert given by Les Concerts Symphoniques of Montreal on January 8. Helmut Baerwald, pianist, was heard as soloist in Brahms' concerto (No. 1) and so splendid was his playing that he received frenetic applause of unusual intensity. Under the baton of Eugene Chartier, the orchestra gave a good performance of Beethoven's symphony (No. 3) and Les Preludes by Liszt.

PELLETIER CONDUCTS

The following concert took place at the same hall on January 29. Wilfrid Pelletier, introduced Rimsky-Korsakoff's tone poem Sadko. The novelty was magnificently read and played. A young local cellist, Suzette Forgues, was heard as soloist in Saint-Saëns' cello concerto in E minor, which allowed her to give a nice exhibition of her unquestioned talent. The musicians, under Pelletier's efficient direction, achieved excellent effects in Sibelius's symphony (No. 1) in E minor and the Funeral March from Götterdämmerung.

SHAN-KAR BALLET

Uday Shan-Kar and his remarkable Hindu dancers delighted a large public at the Plateau Auditorium on January 26, with their exotic and unique art. Shan-Kar's associates, Simkie, Zohra and Uzra, were as effective in their solo dances.

STRAVINSKY AND DUSHKIN

Igor Stravinsky made his initial appearance in our midst at the Plateau Hall on January 25, with Samuel Dushkin. The great artist received a royal welcome and played the piano with the utmost precision, while the American violinist was as sensitive to the composer's thoughts as it is possible to be.

JEAN FARDULLI SINGS

Jean Fardulli, baritone of the Chicago City Opera, gave his first recital in our city at the Monument National on January 26. The vocal equipment of the Greek singer proved to be of appealing quality with well developed tone in lower register and marked clarity for the higher notes. His *piece de resistance* was Figaro's aria from The Barber of Seville in which he rose to great heights. Meunier DaSylva supplied excellent piano accompaniments.

GRAINGER PLAYS AND CONDUCTS

Percy Grainger was warmly applauded by a crowded theatre when he appeared at His Majesty's theatre on January 17, with The Montreal Orchestra. He made a deep impression in three roles—soloist, composer and conductor. After his playing of Tschaikowsky's concerto in B flat minor, the pianist was recalled many times. He scored with the orchestra in his own Spoon River and wound up the concert by conducting his Shepherd's Hey. The program opened with Mozart's symphony (No. 35) in D, which must be listed as one of the happiest offerings the West End orchestra has given this year. Sibelius Pohjola's Daughter concluded a popular afternoon.

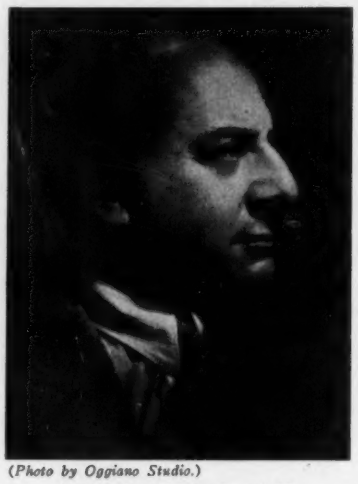
VALASEK IS SOLOIST

Two weeks later, Erno Valasek made his debut here under the auspices of the same organization. The youthful violinist was heard in Mendelssohn's concerto which was executed with consummate musicianship. Douglas Clarke led his musicians in Arnold Bax's third symphony which was performed last season. This second hearing revealed it as a colorful work. The program was brought to a close with a brilliant presentation of the prelude and Liebestod from Wagner's Tristan and Isolde.

J. H. G.

Ernst Victor Wolff Heard in Harpsichord and Piano Programs

Ernst Victor Wolff, harpsichordist and pianist, now resident in this country, is known abroad as a recitalist, soloist with orchestras, chamber music player and authority on old music. He was *maestro al cembalo* of the Göttingen Handel Festivals and was a consultant in the Handel revival movement.



(Photo by Oggiano Studio.)

ERNST VICTOR WOLFF

Since coming to America, Mr. Wolff has given his New York debut recital, played in chamber music ensembles for the New Friends of Music, in sonata performances with the cellists Joseph Schuster, Ernst Silberstein and Raya Garbousova, and solos in various eastern cities. In March Mr. Wolff will improvise at the harpsichord from the Bach figured bass part for the Boston Symphony Orchestra's performances of the St. Matthew Passion under Serge Koussevitzky, and the same month perform this service for the Schola Cantorum performance in New York of the St. John Passion.

In the WOR Sunday night series, Classics of the Keyboard, fifteen broadcasts, Mr. Wolff was heard with Alfred Wallenstein and his orchestra (Leonard Liebling, commentator). An improvisation by Mr. Wolff on a theme sent in by a listener was a feature of each broadcast. Among those submitting themes were Rachmaninoff, Stravinsky, Hofmann, Rosenthal, Menuhin, Chasins, Sowerby, Godowsky and Lhevinne.

Teichmüller and Weiss to Hold Master Classes in Germany

Robert Teichmüller, pianist and teacher, and Edward Weiss, are to be associated in master classes in Germany this summer. Both Teichmüller and Weiss offer several scholarships to American pianists, and Mr. Weiss, who is at present in the United States, will grant auditions to young American pianists who are interested in the summer classes. Teichmüller is one of the eminent piano pedagogues of the day, and many of his pupils have attained international reputation. Weiss studied with Busoni for ten years, and is a leading pianist in Europe. He has given concerts abroad and, it is stated, represents the most modern school of piano technic.

Rich Programs in Buffalo

Cleveland Orchestra, Kolisch Quartet, Myra Hess, Marian Anderson, Helen Olheim, Albert Spalding and Dalies Frantz Among Visitors

BUFFALO, N. Y.—Helen Olheim, contralto of the Metropolitan Opera, was given a royal reception upon her appearance in this, her home town, in a joint concert with Richard Crooks. After her delightful program of songs in English, German and French, in response to insistent applause she granted five encores. Her beauty of voice, excellence of interpretation, with charm and naturalness of manner, endeared her to her hearers. Richard Crooks, Metropolitan Opera tenor, a favorite in Buffalo, was enthusiastically applauded. Gibner King and Stuart Ross were the efficient accompanists.

This concert, also that of Marian Anderson, contralto, were in the Zorah B. Berry series, both in Elmwood Music hall. In Miss Anderson, a voice of unusual quality was heard. Her musicianship, dignity of stage presence, unusual interpretations and dramatic ability were outstanding features. The audience was enthusiastic and crowded to the platform while the several encores were sung. Kosti Vehanen was the accompanist of the evening.

Myra Hess, celebrated English pianist, was brought here in an unforgettable recital by the Buffalo Wellesley Club at the Hotel Statler. A sold-out house greeted her, and showered applause during, and upon conclusion of her taxing program. She granted several encores.

The Buffalo Society presented the Kolisch Quartet in three outstanding Beethoven recitals, at the home of Mr. and Mrs. Frank B. Baird, and the fourth program (in the regular series) in the Statler Ballroom. Technical finish, tonal quality and perfect balance, musicianship and mastery of their music, were displayed in all performances.

CLEVELAND ORCHESTRA

Concert Bureau, Inc. (J. Allen Fusca, managing director), gave Buffalonians a treat in the appearance here of the Cleveland Orchestra (Artur Rodzinski, conductor). Through the program of Handel, Franck, Berlioz and Stravinsky, the interest of the audience was held, storms of applause for conductor and his players reaching great heights. The unusual suite Facades, by William Walton, caused much amusement at the close of the serious, admirably played program.

Mildred Dilling, concert harpist, of New York, charmed her hearers in recital for members of the Twentieth Century club, one of their series of Wednesday morning musicales, of which Mrs. George P. Davidson, Jr. is chairman.

Dr. Charles M. Courboin, organ virtuoso, was brought here by the Buffalo chapter A. A. G. O. for a recital in Larkin Administration building, and played an admirable program. In the Handel Organ Concerto for organ and strings, Mr. Courboin had the valuable assistance of the Chamber Music Society Orchestra (Cameron Baird, conductor).

Enthusiasm mounted high, when two talented Americans gave a concert in the Zorah B. Berry series in Elmwood Music Hall. Double and triple encores were granted and at the conclusion of the lengthy program, nearly half an hour of extras were graciously offered. The two men were Albert Spalding, favorite violinist, and the pianist, Dalies Frantz. Andre Benoist was the efficient accompanist for Mr. Spalding.

CHROMATIC CLUB EVENTS

The Chromatic Club brought Rosa Tentoni, Metropolitan Opera soprano, as evening soloist for the last concert of their evening series with the impeccable musician, Alice Bracey Taylor, at the piano. To a generous program of variety, encores were added, which, in combination with Miss Tentoni's charming personality gave much pleasure to the audience of musicians. Other activities of the month of the Chromatic Club included three recitals by Miriam Youngs and Ilona McLeod Camp, pianists with Fenwick Newell, tenor, and the Lorenzo Trio; Helen Jones, contralto, Muriel Halliday, pianist, Max Miller, violinist, Eva Rautenberg and Harry Miller accompanists; Marion Albee, pianist, Ruth Nichols, contralto, May Boehm, accompanist; also an interesting students program in which the teachers represented were the following: Marie Mohr, Anna Kowalska, Helen Caster, Isabelle Evans, Harriet Spire, Laura Kelsey, Agnes Stork, Hans Hagen, Emilie Hallock and Leon Trick.

The concert for the benefit of the Red Cross flood relief was well attended. The executive committee was headed by Frank B. Baird and Margaret Adsit Barrell, with all participants and workers donating their services. The Buffalo Orchestra, under the able conductorship of Franco Autori; the Harugari Frohsinn, with Hans Hagen director; the Guido Chorus and Polish Singing Circle combined in an elaborate program, meeting with enthusiastic approval. Recent concerts by the Buffalo Orchestra brought George MacNabb, pianist of the Eastman School, and as soloists at another of the concerts, Jan Wolanek, violinist, Ferdinand Ressel, violinist. All concerts were thoroughly enjoyed.

The 125th Anniversary of the First Presbyterian Church was celebrated musically in the presentation by Squire Haskin, organist and choir master, of two portions of Haydn's The Seasons, chorus choir and soloists participating. Fine work was done by Florence Ralston, soprano; John Priebe, tenor; and Herbert Jones, guest bass; organist and chorus.

Marion Priore presented a class of thirty-eight pupils in recital, dedicating the new home of the Hoffman Piano Company. The hall was filled to capacity with friends of the participants, who thoroughly enjoyed and vigorously applauded their performance, whose ages ranged from eight years up. Mrs. Priore played versatile accompaniments for the entire performance.

Geraldine Kress, violinist, and Joseph Phillips, baritone, gave the programs for the meetings of the McCall Mission, also the Western Federation Teachers. Accompanists were Maria Kress and Mabel Huber. Both met with success.

Ragnhild Ihde has accepted the position as soprano soloist and choir director of First Presbyterian Church in Lockport. The last program at the Museum under the direction of Jessamine Long comprised Polish and Bohemian music, Alice Rozan, soprano, illustrating, accompanied by Gerald Hahn.

John Priebe, who coaches here with Jessamine Long, has been engaged by the Boston Symphony Orchestra to sing in the Bach St. Matthew Passion in Boston on March 26.

PHILHARMONIC PROGRAM

The February concert of the Buffalo Philharmonic Orchestra (Lajos Shuk, director), had as the program the Sibelius symphony (No. 1) in E minor, and his Swan of Tuonela; Dohnanyi's suite; the Freischütz Overture and Strauss' Rosenkavalier Waltzes. These attractive selections were greatly enjoyed by the large audience, Director Shuk and his men receiving much applause. L. H. M.

Denver Orchestras Present Charles Naegele and Georgia Graves

DENVER, COLO.—The second concert in the third season of the Denver Symphony Orchestra was made notable through the assistance of Charles Naegele, who projected a magnificent performance of the solo part in Rachmaninoff's second piano concerto in C minor. This was followed by a half dozen solo numbers, vociferously demanded by the enthusiastic audience and graciously given by the pianist. They showed his art from many different angles. The concerto was preceded by Tschaikowsky's Romeo and Juliet Overture and a suite by Max Schoenherr entitled Bauernmusik aus Oesterreich. This was the first performance in America of these Austrian peasant dances, which were greatly relished by the audience, but are hardly of symphony concert caliber.

The third seasonal concert of the Civic Symphony Orchestra, also conducted by Horace E. Tureman, opened with Tschaikowsky's fifth symphony and closed with Ravel's choreographic poem La Valse. Between these two numbers, Georgia Graves disclosed a pleasing and well-schooled contralto voice in arias by Saint-Saëns and Donizetti, adding several extras at the insistent demand of the enthusiastic audience. G. S.

Wealth of Novelties In Pittsburgh

D'Oyly Carte Opera and Schoop Ballet Appear—John Charles Thomas Soloist with Orchestra

PITTSBURGH, PA.—The inimitable D'Oyly Carte Opera Company from London attracted capacity houses during the week's engagement here at the Nixon Theater. Under Isadore Godfrey's conductorship, we were treated to *ne plus ultra* performances of several of the Gilbert and Sullivan collaborations.

Paul Dogueréau, young French pianist, gave his first recital here and uncovered a talent of musical ability and brilliant technical facility.

Trudi Schoop and Her Comic Ballet made their first local appearance at Syria Mosque under May Beegle's banner and proved to be a high spot in the season's entertainment schedule. The Blonde Marie was a riot of fun and kept the spectators convulsed with laughter. It was proved that artistry in the dance can stress humor and raise it to eminence as a medium of terpsichorean expression.

The Young Men's and Women's Hebrew Association Choral Society, led by Dr. Harvey B. Gaul, gave its first concert of the season. Several new works were introduced. Pescha Kagan, pianist, was guest soloist, winning acclaim in the playing of works in smaller form.

The Pittsburgh Symphony Society, led by Antonio Modarelli, gave its fourth concert with John Charles Thomas as soloist. The noted baritone was in marvelous vocal form and was accorded a tremendous ovation following each appearance.

The much heralded Budapest University Chorus made its first appearance here. Their coming took on gala color in that they were received by Pittsburgh's official family at the City Hall and later were the guests at the University Club.

The Musicians Club held its January meeting at the Pittsburgh Playhouse. Maurice Dumesnil gave an informing talk on musical personalities he has known.

The Nashville Old Harp Singers and Dr. George Pullen Jackson of Vanderbilt University were heard in a fascinating recital of old American pieces for eight voices at Calvary Church. R. L.

Leo Litwin Soloist with Boston Orchestras

Leo Litwin, pianist, was solo celeste player at the Jordan Hall concert of the Zighera Chamber Orchestra on February 9. Mr. Litwin also appeared as soloist at the Gardner Museum Concert Feb. 16 and again on Feb. 18, and played with Arthur Fiedler's Boston Sinfonietta in Haverhill, Mass., on February 16, interpreting the piano solo in Ibert's Divertissement. L. J. G.

"PASQUIER TRIO

SCORES IN TOWN HALL RECITAL"

—*New York Post, Feb. 9, 1937*

"A masterly exhibition of technical command."—*New York American, Feb. 9, 1937*

"Brilliant and sympathetic performance."
—*New York World-Telegram, Feb. 9, 1937*

"A single artistic entity."
—*New York Herald Tribune, Feb. 9, 1937*

"Those specialists among specialists."
—*New York Sun, Feb. 9, 1937*

"Suave, lyric, fastidious. Performed a miracle of finesse and precision in Beethoven G Major."
—*New York Mirror, Feb. 9, 1937*

"Give a charming concert."
—*Boston Transcript, Feb. 8, 1937*

"It was a privilege to listen to them."
—*Boston Herald, Feb. 8, 1937*

"The ovation they received was a just tribute to fine musicianship."
—*Christian Science Monitor, Boston, Feb. 8, 1937*

NOW BOOKING FOR JAN.—FEB.—MARCH, 1938

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Bach and Brahms Oratorios In Lofty Leipsic Hearings

Choral Spirit Eloquent—Elly Ney Plays Concerto—Beecham and Piano Recital

LEIPSIC.—The holiday spirit was called to life rather early this year in the performance of Bach's Christmas Oratorio at the St. Thomas Church—a traditional event looked forward to from year to year by music lovers from near and far. Prof. Gunther Ramin conducted the Gewandhaus Orchestra and choir, the Boys Choir, and soloists (Fahrni, soprano, Lore Fischer, alto, Heinz Matthei, tenor, Meyer, bass) in his thoroughly musicianly style.

SINGING OUT THE OLDE

The St. Thomas Boys Choir was featured in a group of old Christmas songs at the last concert of the year, in the Gewandhaus. The audience realized that here was music of unusual and rare quality and beauty, and responded with a hurricane of applause which ended in an ovation for the deeply respected teacher-leader of the choir, Prof. Karl Straube. Kulenkampff was heard in Bach's violin concerto (A minor) and the two Beethoven Romanzas. A reading totally lacking in the lively spirit felt in the score of Schumann's third symphony, was the final number—perhaps it was due to the length of the program.

BRAHMS EXTOLLED

Elly Ney was featured in the Brahms B flat piano concerto at the seventh G wandhaus concert. Although the work is often spoken of as a man's piece, Elly Ney proved that the words of Reinhold Begas in describing the true artist as having "masculine energy, feminine tenderness and child-like naiveté" are true in her beautiful interpretation. The Tragical Overture and the D major serenade concluded the all-Brahms list. In the last, Abendroth showed many fine points.

Continuing with Brahms at the next concert, the German Requiem was given. Helene Fahrni sang the soprano solo in ideal manner. Johann Willy was the baritone soloist. The Bach Cantata, Wachet Auf, was sung as introduction to the Brahms masterpiece. The listeners felt deeply stirred and thundered their applause.

WAGNER AND MODERNS

Another Gewandhaus concert brought the Faust Overture, by Wagner, the work consorting with two new productions: Four songs with orchestra by Lilo Martin, and symphonic fantasy on a theme of Frescobaldi, by Höller, the latter offering some impressive moments. Tiana Lemnitz, soprano, was soloist in the Martin songs and two Haydn arias. For his delightful reading of Beethoven's first, Abendroth reaped well deserved recompense.

BRITISH VISITORS

A visit of Sir Thomas Beecham with the London Philharmonic Orchestra was a great treat. It gave Leipsic a chance to turn out in gala form and greet the sojourners correctly as well as wholeheartedly. Sir Thomas was met with a storm of applause which continued to grow after each number. The Gewandhaus was packed to the last seat. The program included Rossini, Mozart, Lord Berners and Sibelius. The crystal-clear, rather cool Mozart symphony showed that there is a long distance between London and Vienna, the Berners Ballet Suite proved amusing—a brilliant technical stunt for the orchestra—but the Sibelius D major symphony struck fire, having some fine moments. It goes without saying that a lasting impression was made by Sir Thomas and his excellently disciplined musicians.

INTERNATIONALISM

Another event of international nature was a musicale at the residence tof the American Consul General and Mrs. Ralph Busser. Angela Friedrick of Dallas, Texas, patriotically represented her country in a group of American songs. Grant Graves, of Louisville, was at the piano. A group of Italian arias was offered by Cav. Pietro Sopranzi, baritone of Rome, F. J. Popelga accompanying. The artists were warmly received and thanked by a large group of listeners.

Edward Weiss, pianist, gave a recital in Conservatory Hall. In a program of Weber, Schumann, Chopin and Liszt, Weiss was able to demonstrate that he has full mastery of bimself, his instrument, and the notes, not forgetting the slightest mark or notation made by the composers.

At a concert sponsored by the Leipsic Dante Society, people made the reacquaintance of a gifted young Italian pianist: Ornella Puhti Santoliquido, who played Beethoven and a group of Italian moderns. Encores were in order. Continuing the international spirit, the N. S. Cultural Society auspiced a symphony concert, bringing works of Italians and Hungarians, and featuring Miss Santoliquido in a Sgambati piano concerto. The performance was in the hands of the Leipsic Symphony Orchestra, the Riedel Verein, and the broadcast choir, under Hans Weisbach—expert hands, to say the least.

Two Student Orchestra concerts (Royal Conservatory) drew heavily. Prof. Davisson made a good impression with his readings of works of Schumann, Debussy, Franck, Weber, and Beethoven. Cassilda von Kaminietz, soprano, was appreciated in songs by Wolf, Rosel Schrader in an aria from an opera by Hermann Götz, and Lilo Bötticher, violinist, in a concerto by Götz.

CLARENCE EHRHARDT, JR.

Monte Carlo Season Has Abundant Fare

Opera, Symphony and Recitalists Shine Richly

MONTE CARLO.—The musical season, now in full swing, is turning out to be one of the most brilliant Monte Carlo has enjoyed. In the orchestral domain, prominent conductors, virtuosos, a splendid orchestra, and a chorus of 180 contribute to the varied and attractive programs.

The first orchestral concert was dedicated to French music, admirably conducted by Emile Cooper, recently returned from Buenos Aires. Marcel Reynal, cellist, was admired in a colorful reading of Lalo's Russian Concerto. At the following concert, Paul Tortelier, gifted cellist, was applauded in Saint-Saëns' concerto in A minor.

Succeeding orchestral programs featured Alexander Brailowsky (Tschaikowsky concerto in B flat minor, to which were added Sospiro, Valse Impromptu and Rhapsodie, by Liszt); Nathan Milstein (Mendelssohn's violin concerto, with adagio and fugue by Bach, and Caprice (No. 24), by Paganini as encores); Anita Volfer, contralto, Hilda Quesada, harpist, M. Dubreuil, violist, and a fine performance of Fauré's Requiem, under the direction of Marc Cesar Scotto. Paul Paray won success in an all-Wagner program which he gave in the Salle Garnier.

Heading the list of recitalists were Jacques Thibaud and Alfred Cortot in a seance of violin and piano sonatas by Mozart, Brahms, Debussy and Cesar Franck. Alfred Cortot also gave an all-Chopin program before a numerous audience. Andrés Segovia, guitarist, paid us a visit and charmed with his delightful art.

A novelty was the creation (Monte-Carlo Theatre) of La Naissance de Tristan, operetta by Georges Delaquys, the music arranged from works of Wagner. M. Scotto directed. With Samson Fainsilber, popular Parisian cinema star in the leading role, the work won considerable success.

SEBASTIAN JASPARD.

Opera, in Order to Survive, Must Become Integral Part of American Daily Life

Frank La Forge, Discussing Movement for Producing Music Drama in English, Gives Views on How This May Be Made Practicable

On the eve of his departure on a coast-to-coast tour with Richard Crooks, Frank La Forge received an interviewer from the Musical Courier at the La Forge-Berúmen Studios in New York.

My visit disturbed a conference between Mr. La Forge and his son David, two and a half years old. Young David paid his respects to the caller and went away to find some of the toys that have survived from his Christmas store.

"David has completely lost interest in music," said his father laughing, "since so many playthings came to him on his Christmas tree.

"Well, the child is not the only one who enjoys a break in routine. I am going to take my own vacation now. This tour with Mr. Crooks will take about six weeks, until the middle of March."

"Do you call it a vacation—a concert tour as piano collaborator to an artist in such demand as Mr. Crooks?"

"Yes, it seems so to me. I like the concert appearances, and Mrs. Crooks and Mrs. La Forge are going with us. We are all looking forward to the trip. When I come back I plan to teach through the summer, going on with the studio activities, the musicales and our weekly Mutual Network broadcasts. While I am away, my work will be in charge of my assistant, Harrington van Hoesen, and my partner, Ernesto Berúmen, continues his piano teaching here."

DAVID LA FORGE

CONCERNING OPERA IN ENGLISH

A copy of Mozart's Marriage of Figaro, lying on the piano, caught my eye.

"I have been looking that over," Mr. La Forge indicated the score with a nod. "And I have been thinking how delightful it would be if the lines were sung in English. Audiences could really enjoy this vivacious comedy."

"Are you an exponent of opera in English?"

"I think it must come, if opera is to survive. After all, to succeed and become a real part of American life opera must treated as entertainment. We cannot push it down people's throats as education. When Mr. and Mrs. America pay for a ticket, they want entertainment.

"Opera now offers the musical and the scenic elements. However, these appeal to comparatively few. We must supplement them with the dramatic. People like to understand the story, not just in general from a plot synopsis, but in particular as the developments unfold. Witness the success of The Bartered Bride which the Metropolitan Opera is offering in an English version that is bright, colloquial and as well fitted to the music as the original libretto."

"People who oppose opera in English maintain that there are only a few of the standard works that will translate well, and that audiences would rather hear it in a foreign tongue than in English."

"I believe that is mainly prejudice. There is a type of listener who does not feel properly awed by singing unless it is in a foreign language. I remember that once before a recital, the president of the club who was sponsoring the occasion, came to me and asked if the artist was going to sing a certain aria in French.

"'No,' I told her. 'He will sing it in Italian.' This did not disturb her. 'That's all right,' she said. 'Just so we can't understand it.'

"There is another reason for clinging to original tongues in opera and song. When people are accustomed to certain words sung to a certain melody, there is something jarring in hearing other syllables with the tune. If a song has become familiar in a French version, it is vaguely unsatisfying to hear it sung in German or any other language, even one's own.

"I would suggest that at first only new operas and songs be generally presented in English. Later, the standard scores could be adapted to English texts when the audiences were more accustomed to it.

"Another opening wedge might be to present certain passages of operas in English. For example, take the part in Lakme when the English travelers come upon the scene and are commenting upon the sights of India. Wouldn't it be in keeping with the dramatic illusion if their words were in English? The rest of the opera could be sung in French, as usual, but it seems to me that a touch of reality could be imparted if my suggestion of the interpolated English passages was carried out."

PLAYING FOR EMINENT ARTISTS

The mention of Lakme turned the conversation to Lily Pons and her recent performance in that opera at the Metropolitan. Miss Pons has been studying with Mr. La Forge for about half a year, and he was her accompanist in her Carnegie Hall recital and in Richmond and Washington appearances. Mr. La Forge's list of distinguished pupils also includes Lucrezia Bori, Mr. Crooks, Margaret Matzenauer and Lawrence Tibbett.

Mr. La Forge has gone on tour as accompanist to many eminent artists, among them Marcella Sembrich and Ernestine Schumann-Heink.

"Some of my pleasantest memories of such trips are of Mme. Schumann-Heink," he told me. "She was not only a great artist, but a great human being. If only all artists had her infectious charm, her perfect aplomb. How she could laugh away petty embarrassments that annoy and irritate most people. I remember once at a recital in a large city, Mme. Schumann-Heink went to step on the stage and collided violently and awkwardly with her secretary, who had been hanging around in the wings counting the house. She staggered on the stage before the gasping audience. Then, instead of pompously snatching at her dignity, she laughed heartily and beckoned for the secretary. 'Just think,' she said, her eyes twinkling, 'how much more interesting this would have been if he had been a handsome soldier boy.' The audience laughed with her, and constraint was banished. Every subsequent time she came on the stage that evening, she would look out cautiously from the wings as if guarding against a similar accident. The audience was enchanted, under her spell as a personality as well as a singer."

"It used to take a great 'name' artist to draw people to hear music," remarked the interviewer. "Don't you think, Mr. La Forge, that, although we still have superlative performers the public is beginning to listen for the sake of the music also?"

"Of course. Musical taste is growing all the time. However, I do wish that people who love good music would proclaim the fact a little more. It is a strange fact that at a recital the listeners who prefer the best numbers do not applaud as much as those in the audience who hail the lighter things. Consequently, concert artists think they have to gauge their programs accordingly. It is the same with the radio. The only way those in charge of a broadcast can tell how it is received is by the number of letters sent in, and the lovers of jazz are much more prone to take pen in hand than the symphony and opera devotees. Followers of good music should shed a little of their aristocratic reserve and make their preference felt."

M. L. S.

Willem Van den Burg Leads San Francisco Orchestra

Willem Van den Burg, assistant conductor of the San Francisco Symphony Orchestra, is conducting the orchestra on February 19 and 20 in a pair of concerts with Richard Crooks as the soloist. The program includes the first symphony of Shostakovitch, several arrangements (Bach and Turina) by Cailliet and the Rhumba of McDonald. All except the Rhumba are first performances in San Francisco.

Early in the season Mr. Van den Burg organized his own Preparatory Orchestra of San Francisco, to prepare players for the San Francisco Orchestra. Mr. Van den Burg has also begun rehearsals with the newly organized Civic Orchestra in San Jose, Cal.

What America Says of MARJORIE LAWRENCE

Philadelphia Evening Bulletin

Philadelphia has not heard in many years a Brünnhilde so magnificent in vocal and physical powers as Miss Marjorie Lawrence.

Chicago Tribune

The performance marked the first appearance in Chicago of Marjorie Lawrence who rose to actual splendor in the scene with the god before her long sleep began.

Pitts Sanborn, New York World-Telegram

Splendor of tone manifested (*Headline*). In the Götterdämmerung music her vocal resources seemed inexhaustible, and she delivered her part with noble breadth, comprehensive expressiveness and real splendor of tone.

Chicago Daily News

Miss Lawrence forced Tannhäuser to see she loved him with the simplicity and joyousness and a charm which I have never seen equalled, and this passage was one of the loveliest of the season. Elsewhere too she sang with a genuineness of expression which surely would have delighted Wagner himself!

New York Herald Tribune

She has temperament and brains—she has a beautiful profile. She has an admirable sense of costume and a feeling for the stage, for the meaning of words and notes. Great Brünnhildes at twenty-eight are as rare as Arctic nightingales!

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NEW YORK CONCERTS

FEBRUARY 8

The Pasquier Trio Jean, violinist; Pierre, violist; and Etienne, cellist, who form the Pasquier Trio, were heard in Town Hall recital in a program consisting of Beethoven's trio (op. 9, No. 1 in G minor); a trio in two parts dedicated to the Pasquier trio by its author, Martinu; and last, the Mozart Divertimento in E flat.

The Trio was at its best in the Divertimento, bringing to it all the charm and graciousness of their own personalities. Their tone was purest here, too, and their unity of thought and expression, which was praiseworthy all through the afternoon, reached its peak. It was evident that much care and thought had gone into the preparation of all the works performed, and finesse of phrasing and shading was displayed in the interpretations. The audience was enthusiastic in its approval, and for encore the Trio repeated the third movement of the Beethoven opus.

Jose Iturbi In spite of his wide activities as a conductor in many cities, Jose Iturbi has not been forgotten in New York as a pianist, the proof being that his audience at Carnegie Hall on the present occasion was numerous, and hearty in its approval of everything offered by the popular Spanish artist.

He retains all his former speed and correctness in execution, his clarity of touch, and fine distribution of power. Unimpaired too, are Iturbi's taste and elegance of style, which incline far away from thunderous display and desire to burn up the piano emotionally.

Bach's Chromatic Fantasie and Fugue and Mozart's F major sonata were reticently classical, the latter work especially crisp and delicate in sentiment.

Chopin is not a composer with whom Iturbi seems to be in complete spirit, but nevertheless he made many moments outstanding in his treatment of two mazurkas, the B flat minor scherzo and A flat polonaise.

The E flat minor intermezzo by Brahms had authentic voicing, and his Variations on a Paganini Theme brought impressive display of agility with fingers and wrists, as well as intelligent contrast and climaxing.

Of course, the listeners celebrated especially the group of Spanish numbers, done *con amore* by Iturbi. They consisted of Albeniz' Fête-Dieu à Seville and El Puerto, and Granados' El Pelele. Debussy's L'Isle Joyeuse was also on the program, and registered charmingly. Encores in plenty were expected and delivered.

Beethoven Association The musical devout who gathered around the familiar Town Hall shrine on Monday night heard tribute paid the muse by Elisabeth Schumann, Coenraad V. Bos, Gaspar Cassado, Carl Friedberg and Arpad Sandor.

Mr. Cassado with his cello and Mr. Friedberg at the keyboard opened with the Beethoven sonata in A (op. 69), illuminating the melodious measures to the proper soft glow for this composition.

Mme. Schumann, supported by Mr. Bos' piano art, came next in Lieder by Mozart and Schubert. The soprano has the tonal control, the subtlety of insight of the renowned interpreter of this difficult medium. She was later heard in an equally felicitous group by Brahms and Hugo Wolf.

The evening's finale brought Mr. Cassado, partnered by Mr. Sandor, in Weber's grand duo concertante (op. 48), originally composed for piano and clarinet and transcribed for piano and cello by Cassado (first performance in this country). The introduction of the score was a propitious one, sponsored by this artistic pair who gave it an exquisite reading.

FEBRUARY 9

Benno Rabinof A sole recital for the season in New York by Benno Rabinof, Russian-American violinist, and pupil of Auer, drew a large audience to Carnegie Hall. Still young, ardent and dowered with a fine violin tone, formidable technic and inborn instinct for making a lyrical phrase "sound," he gave classic restraint and melodic appeal to Mozart's concerto in A major. The *adagio* was a particularly beautiful piece of modelling, while the *rondo* would have benefited by an airier grace. He made a less outstanding impression in Castelnuovo-Tedesco's The Lark, poem in form of a *rondo*, a rhapsodic number which imitates the bird's song at some length and uses various interesting contemporary technical devices. The Bach Chaconne was played with vigor and ease, being in many ways a remarkable and an individual performance, technically brilliant, though without great feeling for the inner significance of the music. The second half of the recital included Albert Spalding's genial descriptive suite, Etchings, and Kreisler's arrangement of the Paganini Palpiti. As a whole, this recital was another evidence of superb tonal qualities and a highly developed mastery of bowing and fingering technic on the part of the player. Many encores were given. Emanuel Bay was a skilled accompanist.

Selma Kramer A piano program of excellent and musically stimulating content was presented by Selma Kramer at Town Hall on Tuesday night. She played two sonatas—A major by Etienne Henri Méhul (1763-1817), and B minor of Liszt (performed deftly in their widely differing styles). Between these items came the Brahms variations and fugue on a theme of Handel, each variation "varied" with distinctive tone coloring and dynamics, and the fugue clearly outlined.

Following the intermission came two Chopin excerpts, with Miss Kramer showing her skill in this interpretative medium; Les Collines d'Anacapri and C'qu'a vu le vent d'ouest, by Debussy, Portnoff's rondino (on a theme of Purcell), four preludes from op. 34 (Shostakovitch) and the Paganini-Liszt caprice in A minor. The Portnoff piece was given its first performance. This latter part of the evening permitted the pianist to display still other facets of her talent. She earned plenteous applause and held the undeviating attention of a large audience.

FEBRUARY 10

Boston Symphony Orchestra This concert, outside of the regular Carnegie Hall series of the Boston Orchestra, was held for the benefit of its pension fund, and drew an appreciable amount for that exchequer.

Charity events need no razor-edge reviewing. Suffice it to say that Conductor Serge Koussevitzky and his virtuoso orchestra made eventful matter of Mendelssohn's Italian Symphony and Tschaikowsky's fourth, and also gave beautifully affiliated accompaniment to Mendelssohn's violin concerto, solo-published by Jascha Heifetz with his wonted artistic insight and aplomb.

Hannah Klein and Pauline Gilbert A two-piano recital at Town Hall brought the combined abilities of Hannah Klein and Pauline Gilbert, trained at the Juilliard School. That training has resulted, among other features, in excellent musical knowledge, for the young women did their own transcribing of some of the numbers on the program; Miss Gilbert's rearrangement of Mendelssohn's Three Character Pieces and Handel's fifth Organ Concerto, being especially well made, as was also Harold Bauer's version of Bach's C minor prelude and fugue.

Paul Nordoff, another Juilliard product, supplied an interesting prelude and three fugues, tinged with modernism even to the point of slyly utilizing jazz implications.

Another unusual piece was Schumann's familiar andante and variations, but done in its original and unfamiliar form, with two cellos and horn aiding the coupled pianos. The concert offered in addition, Arensky's scherzo; Albeniz' Seguidilla; Turandot's Frauengemach by Busoni; and Stravinsky's Danse Russe from Petrouchka.

The Misses Klein and Gilbert gave smooth and generally effective hearing to all the music (except for a lapse in the fugue of the Bauer transcription, but with the players finding each other again quickly) and showed taste in phrasing and tone blending. The young pair are on the way to acquiring that extreme finish and authority possessed by a few of their better known colleagues in the field of piano ensemble performance.

WINIFRED CECIL,
soprano, was soloist on January 31, with the National Symphony Orchestra of Washington, D. C. (Hans Kindler, conductor) at Constitution Hall, singing Wagner and Verdi arias.

FEBRUARY 11

Isabel Hermoso A program of Spanish and French songs was presented in Town Hall by Isabel Hermoso, personable young South American soprano. The warmth and passion for which the Romance countries are known was conveyed in a voice whose texture was an admirable medium for the particular program. Miss Hermoso's range was suitable, also, but a more forward placement of the voice would rid the singer of what seems sometimes to be forcing both of high and low notes. A sympathetic knowledge of phrasing would be benefited by a greater supply of breath, and this would make more valid the rhythmic sweep of the music, of which Miss Hermoso showed innate capabilities. Stuart Ross was the efficient musician at the piano.

FEBRUARY 12

Lucile Dresskell The gracious occupant of the Town Hall platform on this afternoon was Lucile Dresskell, soprano, offering a richly varied program including a group with the eighteenth century viola d'amore obbligato. Hers is a well controlled voice, medium in size, with a smoooth rich quality in *piano* and *mezzo forte* passages. There is something of ethereality in Miss Dreskell's style, a spiritual quality which is present even in her humorous interpretations, and adds definite beauty to all she sings. Two Mozart arias, requiring a practically limitless breath supply, found a competent sponsor in the artist, and her diction was understandable in all languages. Two selections from Richard Hageman's pen were well received; the composer was the fine accompanist. The viola d'amore obbligato was supplied by Miles Dresskell.

Boston Symphony Orchestra Lincoln's Birthday brought symphonic celebration, if not of the national hero, then at least of two great musical luminaries, Mozart and Mahler. At Carnegie Hall, the Boston Symphony Orchestra and conductor Serge Koussevitzky made an evening festivity of Mozart's C major symphony (K. 338) and Mahler's Lied von der Erde.

The program was well chosen for contrast and effect, with the one composition classically chaste and lightly sentimental, and the other filled with romantic passion and sorrowful *Weltschmerz*. Lied von der Erde represents to many music lovers the most appealing pages which Mahler ever conceived, and the most direct tonal biography of his own doubting and distressed soul. Last week the opus, sincere and lovely as always, worked its usual spell, in a performance of deep sympathy and eloquence. The prolonged applause of the listeners proved that they felt with the music and the conductor, and appreciated the richly colored playing of the orchestra.

Koussevitzky is noted as a Mozart interpreter, and on this occasion he fully upheld that reputation in the C major symphony, delivered in clear lines and fastidious euphony.

The song solos in the Mahler score had voicing from Maria Rantzow, contralto, and Paul Althouse, tenor. The former supplied some forced tones but feeling delivery, while

FRANK KNEISEL
VIOLINIST

Photo by Theodor Stolar

"The possessor of a genuine violin heritage."
—*New York Sun.*

"Frank Kneisel's name should be added to the lamentably short list of concert violinists who are distinguished musicians as well as admirable fiddlers. Kreisler, Spalding, Szigeti, may serve as examples of the type to which he belongs."
—*Boston Globe.*

"He belongs to the aristocracy of musicians."
—*Chicago Herald and Examiner.*

SEASON 1937-1938 NOW BOOKING

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FOR the convenience of readers, the final page of the Musical Courier each week contains an index of musical artists, ensembles, schools, teachers, publishers and others represented in the advertising columns of that issue. It is a professional directory containing a larger representation than is offered by any other publication in this field.

Althouse's contribution emphasized agreeable quality and also experienced musicianship and graphic handling of text. All concerned in the production shared in the public approval.

Roth Quartet A capacity audience of notable sort attended the concert of the Roth Quartet in Town Hall in the evening. A feature was the first performance of Roy Harris' piano quintet, with Johana Harris, wife of the composer, as assisting artist. This work opens with a *passacaglia* based on a typically forceful twelve-tone theme, which is subjected to a series of five variations; then the middle section begins with a *cadenza* for first violin, later taken up as solos by the viola, second violin and cello, finally by the piano, which has an elaborate passage; this is followed by a triple, four-voiced fugue for all the players, rising to a strong, buoyant conclusion. The composer stated in program notes that the first section portrayed a "sad but not unhappy reflective mood," the second "the spirit of being and doing" and the last "the conviction of well being in daily living." The general treatment is one of fixed tonality, and the middle movement shows a surprising advance on Mr. Harris' earlier compositions in its virtuosic use of detail, all of which sounds effectively and enriches his score, though it is not invariably as characteristic of his indivdual manner as are the opening and closing pages of the work. Mrs. Harris and the quartet played the work excellently, and there were repeated recalls at the end for everybody concerned.

The first part of the concert was devoted to Beethoven's quartet in F minor (op. 95) and Schubert's quartet in A minor (op. 29), performed with tonal lustre and expert musicianship by the notable foursome. The audience gave unstinted tributes throughout the evening.

FEBRUARY 13

Philharmonic Young People's Concert With appropriate and appreciated remarks, Ernest Schelling conducted another notable Young People's performance of the Philharmonic Orchestra at Carnegie Hall. It is a rare thrill to see so many children led, enthralled, through the rich fields of music, which is explained simply and without condescension by a fine, sincere musician. The orchestra does not relax because children who may not be critical are listening, but plays flowingly, richly coloring all its efforts.

The program was devoted to music of the Mediterranean countries, with representative dance works from Spain by Albeniz, Granados and De Falla; a song from Italy, Funiculi Funicula, sung with zest by the young folks led by the Scoville School; and from North Africa a Mediterranean Suite by Anis Fuleihan, who appeared in person before an audience impressed by seeing before them a real, live composer. The future of appreciation in America looks bright indeed, for even dolls are being musically educated by young "ladies," desiring to give *their* "children" the best in music.

Boston Symphony Orchestra Mahler's Lied von der Erde (done at the Friday evening concert) was again the feature of the present Saturday matinée of the Boston Symphony Orchestra at Carnegie Hall, and repeated the success achieved previously.

Mozart's D major symphony (K. 504) opened the program. It is one of that composer's outstanding works, and had a performance in keeping with the importance of the music. Serge Koussevitzky furnished a typical Mozartean reading, beautifully toned, symmetrically drawn, and altogether in atmospheric style. The players were at their impressive best. Long lasting enthusiasm testified to the impression made on the auditors.

Bartlett and Robertson The popular and eminently gifted Ethel Bartlett and Rae Robertson, drew an elite audience to their Town Hall afternoon recital, and scored another festal reception.

Their list of selections departed from the usual repertoire and offered such rarely heard music as Handel's Arrival of the Queen of Sheba (from Solomon) arranged by Brian Easdale; Bach's See What His Love Can Do (arr. by Hubert Foss) from the Cantata, No. 85; Bach's E flat sonata; and Mozart's Fantasia for a Mechanical Organ and Duettino Concertante, both arranged by Busoni (this was originally the finale from the F major piano concerto). In addition, the players did the Alt Wien Suite by Castelnuovo-Tedesco and the Variations on a Theme of Bethoven, by Saint-Saëns.

It is late in the day to extol the virtues of the Bartlett-Robertson art, which shines especially for its sensitive musicianship, full ensemble understanding, and unfailing taste and charm. Also, the sincerity of artistic approach and the unaffected stage demeanor of the pair aid in winning the affection of the hearers.

A long string of added numbers with several delightful English pieces and the engagingly played Gluck Gavotte kept the audience overtime and later there was a throng of admirers on the stage to extend congratulations and ask for autographs.

Judith Sidorsky The attractive young pianist, Judith Sidorsky, was the Town Hall recitalist of Saturday night, returning to that auditorium after her debut last season under the auspices of the Naumburg Foundation. Miss Sidorsky, her braided hair arranged in a chaplet around her head, presented a demure appearance. Her program was devoted to Purcell's suite in A minor; The Spanish Paven of John Bull (variations for the Virginal) and three Scarlatti sonatas; the Brahms sonata in F minor (op. 5); Liszt's sonetto 104 del Petrarca and two Chopin pieces; Debussy excerpts and the Chez Petrouchka and Danse Russe from Stravinsky's Petrouchka. Revealing a tone of depth, substance and dignity, Miss Sidorsky traversed this list with credit to herself and pleasure to her hearers. She has the purity of line for the classic group, the romantic feeling for the Brahms and Chopin, and the detachment required in the last items. An audience of fair size attended and applauded generously.

FEBRUARY 14

Philharmonic Orchestra The Sunday matinee concert of the Philharmonic Orchestra led by Carlos Chavez offered a program which held Cherubini's overture to Anacreon; Beethoven's seventh symphony in A minor; Ravel's Daphnis et Chloe; and Mr. Chavez' own works Sinfonia de Antigona and suite from H. P.

Complementing the auspicious debut Mr. Chavez made as director of this orchestra on the previous Thursday evening, this concert showed the young Mexican composer-conductor to be a man of profound musical perceptions, colorful in personality and forceful in leadership. His reading of the Cherubini work had authority and finesse; his presentation of the Beethoven symphony was individual in conception; his delineation of Ravel had rare scintillancy; and his own works aroused keen interest from his auditors. Mr. Chavez was the recipient of ovational applause, punctuated by cheers.

Vronsky and Babin A Russian two-piano team, Vitya Vronsky and Victor Babin, made its New York debut at Town Hall on the Sabbath afternoon. They had a large audience, with the local Russian and Russian-American colony much in evidence, and conspicuous in the applause.

It should be said that the applause was deserved, for the visitors (a married pair who reside in London) displayed interesting moments in their performances, and altogether furnished evidence of careful and well prepared ensemble. Their chief assets are good command of tone and a rapid technic, the latter sometimes leading them into unnecessary speed with resulting loss of clarity, as in the Tarantella from Rachmaninoff's second suite and the finale of the Polovtsian Dances from Borodin's Prince Igor. In both examples, the male member of the couple oversounded his lady in the fortissimo dynamics. She, however, had the fleeter fingers.

Schumann's andante and variations (opus 46), opened the program, and had rather subdued interpretation with not all the flexibility required by the composer. The Barcarolle (opus 5), by Rachmaninoff, was colored well, and pleased also because of the nicety with which the delicate figurations and trills came to hearing.

Best done was Debussy's suite, En Blanc et Noir, a most poetical work, and extremely difficult to characterize. Mr. and Mrs. Babin did it with imagination and variety, and in this number won their warmest approval from expert listeners. The usual encores followed the regular concert.

New Friends of Music Beethoven again formed the program of the the twelfth concert in this series at the Town Hall on Sunday afternoon. This time early works were presented —the first string quartet in D (op. 18, No. 3), the trio in C for two oboes and English horn (op. 87), and the septet in E flat (op. 20). The artists heard were the Stradivarius Quartet (Wolfe Wolfinsohn, first violin; Alfred Pochon, second violin; Marcel Dick, viola; and Iwan D'Archambeau, cello), and the following artists from the Philharmonic Orchestra: John Barrows, French horn; Simeon Bellison, clarinet; Bruno Labate and Engelbert Brenner, oboes; Anselme Fortier, contrabass; Benjamin Kohon, bassoon; and Michael Nazzi, English horn. The fresh tonal quality and fastidious musicianship of the players contributed to a sincere and intimately moving reading of the quartet. The trio and septet were played expertly.

Concert of Works by Courty Rossi-Diehl Town Hall in the evening was the scene of a concert exclusively of compositions by Courty Rossi-Diehl. The woman composer showed a marked gift for singable, melodious writing, and full advantage was taken of the emotional qualities of her works by all the singers concerned. Those appearing were Marie Franck, soprano; Lawrence Power, tenor; Sylvain Robert, baritone; and the New Jersey Opera Association Chorus (William Spada, conductor). Mr. Robert gave the songs, Nell'Aria della Sera, Quando Cadran le Foglie, Evening Song, Pastorale and an Ojibway Love Song. Mr. Power sang At the Window, Baby Face, The Silver Hind, Ave Maria and A Sanctuary Rose, and Miss Franck did Until We Met, The Endless Lament, and Once I Met Happiness. Larger works on the list were Le Sette Ultime Paroli, a short sacred oratorio, by Mr. Power and the chorus, and an anthem, Easter, in which Miss Franck, Mr. Power and the chorus joined in conclusion. Among the soloists, Mr. Power scored particularly for his full and resonant tenor voice and good diction. The chorus, under Mr. Spada, also gained the applause of a large gathering for its sonorous contributions. Miguel Sandoval was the experienced piano accompanist.

FRANK BISHOP,

pianist, will be soloist on February 22 with the National Orchestral Association in Carnegie Hall, New York, playing the Chopin E minor concerto under the baton of Leon Barzin in the association's musical memorial to Ossip Gabrilowitsch. The program at this concert will be the same as the last one conducted by Mr. Gabrilowitsch in Detroit in April, 1935.

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Ingratiating voice; will most decidedly go places in his chosen career; style, diction excellent

Sun
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Post—Samuel Chotzinoff
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American—Grena Bennett
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Morini Impresses as Soloist With Los Angeles Philharmonic Forces

Recital by Richard Crooks—Chimes of Normandy Staged—Nina Koshetz with Federal Players—Byzantine Singers and Vienna Choir Boys Heard

LOS ANGELES.—The superb violin performance of Erica Morini won her a tumultuous and prolonged ovation on her appearance as soloist with the Philharmonic Orchestra in the Auditorium on February 4. She played magnificently with the sincerity and lack of affectation characteristic of a great artist, her flawless technic providing a perfectly balanced background to a reading of deep feeling and emotional beauty in the Tschaikowsky concerto.

Prefacing his presentation of the suite from Strauss' incidental music to Le Bourgeois Gentilhomme, conductor Otto Klemperer again made a brief explanation supplementing and augmenting the regular program notes. The suite was thoroughly enjoyable, both in performance and content, with a most engaging lilt of humor. Short solos were admirably enunciated by John Pennington, violin; Henri De Busscher, oboe; Alexander Borisoff, cello; Vladimir Drucker, trumpet; and Lorn Steinberger, trombone; and the piano part was capably read by Theodore Saidenberg. The Tragic Overture of Brahms was given a vivid reading, charged with vitality and emphatic in its delivery, while in conclusion was the Bacchanale from Wagner's Tannhäuser.

RICHARD CROOKS' RECITAL

A finely sung and artistically delivered concert was given on February 2 by Richard Crooks, appearing at the Auditorium on the Behymer series, and he added eleven encores to his programmed ten selections. He began with the Beethoven Adelaide, singing with restrained emotion and fluent loveliness. Bach's If Thou Be Near was sung slowly, but with its long periods well rounded. A charming short Haydn Serenade offered the only bit of contrast in the first portion of the program. Again slow and orotund were his delivery of the Beethoven I Love Thee and Stradella's Per Pieta. To a smooth and finished interpretation of the Flower Song from Carmen, he added three more major arias as encores.

The final group began expressively with Rachmaninoff's To the Children, in an excellent English version. He made much of Ireland's sturdy Sea Fever, admirably balancing its changing moods. Frank La Forge accompanied him with the competence of long experience, and showed to advantage as a composer. Mr. Crooks introduced for the first time a splendid new song, Grieve Not, Beloved, which won well deserved applause. The composer-accompanist offered a solo group with his own Romance as encore.

CHIMES OF NORMANDY RESTORED

An excellent opening of Planquette's operetta, The Chimes of Normandy, began at the Figueroa Playhouse on February 2 with John R. Fritz capably directing and staging the Federal Music Project group. Georgia Carroll gave a fine performance of the roguish Serpolette, singing with a sweet and true-toned soprano, and characterizing the role admirably. Arthur Codd was both vocally and histrionically competent as Jean Grenicheux. They were well supported by Rena Case as Germaine and Terry Gavin as the Marquis, while Jack Henderson gave an outstanding characterization of Gaspard, the miser.

NINA KOSHETZ WITH FEDERAL ORCHESTRA

Nina Koshetz was soloist with the Federal Symphony Orchestra in the all-Tschaikowsky program given February 3 in Trinity Auditorium, with Constantin Bakaleinikoff as guest conductor. Bakaleinikoff conducted with an authority and skill that extracted more than usual from the orchestra in the Nutcracker Suite and the fifth symphony.

PRO-MUSICA PROGRAM

A Pro-Musica event of exceptional interest and novelty was given by the Vrionides Byzantine Singers in the Biltmore music room on February 3. Of the five singers, Ch. Vrionides, L. Troitsky, J. Resnikoff, B. Simon, and J. Sternberg, the individual voices were merely fair, except for the basso, Sternberg. Put together, however, their ensemble was excellent, and they easily coped with difficult rhythms, modal scales and quarter tones.

VIENNA CHOIR BOYS

The sweet adolescent voices of the Vienna Choir Boys rose in two concerts at the Philharmonic Auditorium, matinee and evening of February 6 on the Behymer artist series. On this occasion the boys appeared tired and somewhat subdued, but their fine training was manifest despite this handicap. They responded like veterans to the able musical direction of Victor Gomboz, and again displayed the marvelous balance and finesse that have made them justly famous.

PIANISTIC DEBUT

The debut here of a young pianist, Frank Youkstetter, in recital of works by Beethoven, Brahms, Griffes, Debussy and Ravel in the Biltmore Hotel music room on February 8, proved him to be an artist of considerable promise. At present the ingredients of scholarly training and youthful *elan* are not quite evenly mixed, but the leaven of maturity should blend them satisfactorily. He displayed an excellent technical equipment, but was much too fond of the pedal; its overuse blurred many passages which would otherwise have been clean. His tone was powerful and he was often inclined to be too forceful at the expense of a natural and pleasing warmth.

R. D. S.

Rambling Around

Lester Ray Benedict, vocal teacher at Riverside, San Bernardino and Los Angeles, studied at the New England Conservatory of Music with Wallace Goodrich, Henry Dunham and Charles Oscar Sink. In recent years he has been an artist pupil of Harold Hurlbut of Hollywood. Mr. Benedict is the teacher of Frank Tavaglione, young baritone, who was one of the finalists in the California state contest with 15,000 contestants. Another pupil is Jane Harriet Seager, who was chosen soprano soloist for the Elijah performance given in 1936 by the combined choruses of the Redlands Choral Club and the Meistersingers of San Bernardino. Marie Dvorak, contralto, appeared in the Great Ziegfeld picture.

* * *

Lillian Bowles, soprano and vocal teacher of Los Angeles, gave a twilight musicale at her studio on January 31. The following pupils participated; Cathline Hoppe, Marie Shorick, Audrey Arden, Albert Rupert, Harry Charles Wray and Evelyn Leve.

* * *

Yeatman Griffith, teacher of voice, has announced vocal master classes at his studio this coming summer under the management of L. E. Behymer, Los Angeles impresario. He will give private lessons in addition to master classes.

* * *

Dorothy Studebaker, mezzo-soprano of the Harold Hurlbut studios in Hollywood, has been engaged as a contract singer of the new Hearst radio station, KEHE, in Los Angeles.

* * *

Franz Hochstrater's peasant choir has been signed in Vienna by Sol Lesser, president of Principal Productions Studios, to come to Hollywood immediately to appear for the first time on the screen in Tyrolean village sequences of Boy Blue, the new Bobby Breen picture for RKO-Radio.

* * *

Mary Garden, now talent scout for Metro-Goldwyn-Mayer Studios in Culver City, has several talented young people with whom contracts have been signed for motion pictures. Miss Garden will remain in Hollywood until June, when she goes to Europe for six months.

* * *

Roland Paul, musical director, vocal teacher and singer, announces that Wagner's Flying Dutchman will be the next opera to be directed by him February 23 at the Los Angeles Biltmore Theatre under the auspices of the Euterpe Opera Reading Club. Principals are Blythe Taylor Burns, soprano; Frances Warren Haynes, contralto; Allen

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GRACE ADAMS EAST,
trumpet soloist of Berkeley, Calif., is a native of California. She has played concerts from coast to coast and is under the management of Robert L. Hollinshead, who is booking a fall tour in Texas. Miss East was soloist on January 28 at the Savoy Theatre, San Diego, with the Morning Choral Club (Louis Bangert, conductor). (Photo by Coleman.)

Lindquist, tenor; and Eugene Pearson, baritone. Mrs. M. Hennion Robinson is to furnish the accompaniments.

* * *

Julia Bal de Zuniga, Belgian pianist and teacher of Hollywood, has given several recital-conferences recently, one of which was for the Los Felitz Women's Club of Los Angeles. Mrs. Charles Thomasset, vice-president of the Chamber Music Society, introduced Mme. de Zuniga. Another recital in the vicinity of Los Angeles was given at Covina.

* * *

Mebane Beasley, teacher of artist singers in Hollywood and Los Angeles, announced opera vignettes in traditional costumes and action on February 19 at the Little Theater of Beverly Hills for Professionals, Beverly Hills, Calif. Singers taking part included Eloise Horton, Felix Knight, Katherine Skidmore, Robert Grandin, Winfield Prentice, Marguerite Lamar, Harold Godchaux. Arthur Carr was at the piano, assisted by a string ensemble.

* * *

James Morrison, Los Angeles composer of songs, piano and orchestral compositions and member of the California Society of Composers, has invented an electrical metronome.

* * *

Gertrude Ross, Los Angeles composer-teacher, and her daughter Corinne Ross were sponsors of a musicale on February 7 at the Hollywood Knickerbocker Hotel in honor of George Gershwin, composer, and Alexander Smallens, New York conductor.

* * *

Blythe Taylor Burns, soprano; Inez Jacobson, organist, and Hugo Kirchhofer, musical director, have been engaged to furnish the music for the Hollywood First Presbyterian Church. John Nield was formerly organist and director.

* * *

The Dominant Club of Los Angeles (Blythe Taylor Burns, president) gave a musical program on February 13 at the Los Angeles Women's Athletic Club, presented by Joan and Betty Rayner, troubadours of song and dance from Paris and London, now touring on the Pacific Coast. Guests of honor were Mr. and Mrs. Richard Crooks and Mr. and Mrs. Frank LaForge of New York. Ivy Mae Travis is the secretary of this musical organization.

* * *

Elva Evans, Texas soprano now in Hollywood, will be the solo artist in March for the Los Angeles Ellis Club at the concert to be given at the Philharmonic Auditorium.

* * *

Eloise Horton, coloratura soprano of Hollywood, appeared in joint recital on January 31 at the Los Angeles Park-Wilshire Hotel with Arthur Carr, composer-pianist. A number of Mr. Carr's compositions were sung by Miss Horton.

* * *

Ruth Howell, dramatic soprano of Hollywood, gave a program at the Los Angeles Conservatory of Music on February 5 of songs written by James Rogers, now living in Pasadena, Calif.

Edith Knox, California pianist, played a recital on January 22 at Mus-Art Hall, Long Beach, Calif., for the Pianists' Association.

* * *

L. E. Behymer attractions for March in Los Angeles include Marian Anderson, Negro contralto, March 2; Segovia, Spanish guitarist, March 9; Schoop Comic Ballet, March 11, 12 and 13; Nimura, Japanese dancer, March 16.

* * *

Bessie Fuhrer Erb, violinist and teacher of Los Angeles, came to Southern California from San Francisco in 1906, after study there with Professor Charles Goffrie and Sigmund Beel. As a child violinist she toured in concerts throughout the country with the Fuhrer Family Concert Company. After coming to Los Angeles Mrs. Fuhrer became a member of the Los Angeles Woman's Symphony Orchestra. She is now its concertmaster and is also assistant conductor to Dr. William Ulrich, director of this organization. Mrs. Erb teaches privately at her studio, at the Olga Steeb Piano School in Alhambra and at the Neighborhood Settlement School in Los Angeles.

* * *

Dr. George Liebling, pianist-composer-teacher of Hollywood, is broadcasting over KMTR from Hollywood each Tuesday and Thursday afternoon. In these programs he uses many of his own compositions in addition to master works of the classical, romantic and modern school.

* * *

Grace Bush, composer-pianist of Hollywood, is in New York playing programs of her compositions and giving lectures. On February 14 at the studio salon of the Barbizon Plaza her subject was Great Hymn Writers and Their Hymns. On February 10, Humor and Philosophy in Music was the lecture for the Katharine Lorillard Wolfe Club. Luella Melius presented Mme. Bush on February 20 at the New York School of Vocal Art in a program of her own compositions. The assisting artists were Hugh Sorenson, baritone, and Isabel Walters, soprano.

* * *

Laura Saunders announces a recital program for March 8 in the Biltmore Hotel Music Room. Her program includes two compositions by her husband, Richard Drake Saunders, Los Angeles correspondent of the Musical Courier, and music critic of the Hollywood Citizen-News; three songs by Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra; and new songs by Dr. George Liebling, Mary Carr Moore, Louis Danz, and Guy Bevier Williams. Several works are dedicated to the singer.

C. D. K.

New Groups Active In Milwaukee

Pianists' Society Sponsoring Recitals by Leading Artists—Federal Appropriation Secured for Civic Orchestra—Chamber Music Series Successful

MILWAUKEE, WIS.—Local music-lovers entered the music scene here during January with three new organizations which promoted concerts, making it a banner month of musical interest.

The new groups are backing projects which hold genuine promise for both public and performers. The Society of Milwaukee Pianists will sponsor five recitals by pianists; in addition to Sergei Rachmaninoff and Ignaz Friedman, who have already appeared in this series, the society will introduce some of the younger artists, including Poldi Mildner of Vienna; Rudolf Serkin in a Bach-Beethoven program; and Albert Hirsh in modern works. The officers of the society are Edwin G. Kappelmann, president; Ralph Tillema, Mrs. Clarke Wooddell and Fleetwood A. Diefenthaeler and Irma Schenuit-Hall, vice-presidents; Helen Gunnis is secretary, Edmund Gram, treasurer, and Margaret Rice, advisory manager.

NEW SYMPHONY VENTURE

The Junior Association of Commerce failed in its effort to obtain a $10,000 subsidy from the city to help defray expenses of a civic symphony orchestra. Later, however, an arrangement was effected through cooperation of WPA director George Boyer, by which an appropriation was obtained from the federal government to assist a WPA symphony group of 72 players in four concerts.

It is hoped the tickets sold will defray extra expense and help set up a permanent self-supporting civic orchestra for Milwaukee. The new group is named the Wisconsin Symphony Orchestra. The first concert was given for a large audience at Shorewood Opportunity School auditorium under direction of Jerzy Bojanowski; the pianist Guy Maier was the soloist. The program was of decided interest and its interpretation again emphasized Mr. Bojanowski's thorough musicianship and his striking and personable leadership. Kalinnikoff's first symphony was admirably played and there was a facile version of the C major concerto by Mozart from Mr. Maier. A most diverting piece proved to be Wesley La Violette's Spook Hour Scherzino.

CHAMBER MUSIC EVENTS

Chamber music has found an energetic championship in a group headed by Dr. A. J. Patek, also prominent in local music circles. The group has already sponsored two concerts successfully; both drew good audiences to Layton Art gallery. The Brice String Quartet gave the first program. The quartet is composed of Pearl Brice, first violin; Genevieve Dietrich, second violin; Ruth Bordsen, viola; and Janette Wilder, cello. Mozart, Schumann and Moeran were the composers represented. The second concert was that of the Philharmonic String Quartet, a group which includes four members of the Chicago Symphony Orchestra. The virile, lively concert was warmly applauded and works of five composers were played, Mozart, Borodin, Lalo, Glazounoff and Godard. John Weicher, Rudolph Reiners, Walter Hancock and Richard Wagner make up this uncommonly spirited group.

Other outstanding events were concerts by the Chicago Symphony Orchestra and a program by another chamber music group, the Stradivarius String Quartet, with Harold Bauer, pianist, as soloist, as the Pabst Theatre before large audiences.

J. E. Mc.

The Caroleers and Olive Ponitz in Los Angeles Concert

HOLLYWOOD.—The Caroleers assisted by Olive Ponitz, dramatic soprano, appeared in a varied musical evening on February 5 at the Los Angeles Catholic Women's auditorium. The mixed quartet program was of interesting content and included many quartets, duets and solo numbers which the audience liked, and representing music ranging through folk expression, Negro spirituals, religious sentiment and lyricism. This ensemble is one of excellence from the point of view of unity of tone and as to flexibility of interpretation. Miss Ponitz has a voice of ingratiating quality, used with skill and discernment. Encores were demanded of both soloist and quartet.

Three groups of compositions were given by the quartet which included representative American composers such as Cadman, La Forge, Foster, Bassett, Herbert, Cook and Dichmont. Miss Ponitz sang Handel's Care Selve, Verdi's Pace, Pace, mio Dio from La Forza del Destino, and Richard Hageman's At The Well, and Me Company Along.

Members of The Caroleers are Dorothy Brockman, soprano; Esther Brady, contralto; Smith Russel, tenor; Frank Cornwell, baritone. Florence Russell, Los Angeles coach and director served efficiently as the accompanist.

C. D. K.

BEN EDWARDS,
musical director, singer and vocal teacher of Hollywood and Fullerton, Calif., directed the choral ensembles in the pictures, Ah Wilderness and Pigskin Parade. The Hollywood Symphonic Choristers has been organized in Hollywood for sound recording, motion picture, radio and concert. Other ensembles directed by Mr. Edwards are the Humana Symphony Choir and the Cantando Club.

Inez Lauritano to Give Recital

The Walter W. Naumburg Musical Foundation announces that on March 14 Inez Lauritano, violinist, is to give a recital in Chicago. Miss Lauritano is the first Naumburg prize winner to be awarded a second recital.

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METROPOLITAN OPERA

TALES OF HOFFMANN, FEBRUARY 8

Two changes of casting marked the third performance of Offenbach's tuneful and bizarre opera. Helen Jepson sang Giulietta, a role which she prepared at short notice, according to report. A slim and lovely blonde figure, she sang tastefully the languorous music and imparted a touching sincerity to the role. Eide Norena was a new Antonia—capable mistress of the difficult florid vocal line, her clarity of production and vivid dramatic delineation accounting for a real ovation after the Munich scene. Lawrence Tibbett again portrayed the four villains of the piece, Lindorf, Coppellius, Dappertutto and Miracle, with dramatic force and expressively sinister declamation. Sydney Rayner was a fluent and suave tenor protagonist as Hoffmann. Stella Andreva repeated her capital piece of acting and coloratura song as Olympia, the doll. Irra Petina was delightfully vivacious and vocally adept as Niklausse. Others heard were Angela Bada, Arnold Gabor, George Rasely, Norman Cordon, Wilfred Engelman, Louis D'Angelo and Anna Kaskas. The choral singing excelled, and the conducting of Maurice de Abravanel was spirited.

DAS RHEINGOLD, FEBRUARY 9 (MATINEE)

For the initial performance of the afternoon Wagnerian Cycle Das Rheingold was splendidly presented for a crowded house with a cast which enlisted Friedrich Schorr as the mellifluous voiced Wotan; Julius Huehn, excellent in acting and tonal skill as Donner; Hans Clemens, interpreting Froh with high competency; René Maison, offering one of the best delineations of Loge of recent seasons; Eduard Habich, giving an outstanding characterization of Alberich; Karl Laufkoetter, singing and acting Mime in fine fashion; Emanuel List and Ludwig Hofmann, excelling in their giant roles of Fasolt and Fafner; Gertrud Ruenger, acceptable but not thrilling as Fricka; Dorothee Manski, badly costumed but doing a good piece of work as Freia; Karin Branzell, making her seasonal debut as a beautifully voiced Erda; and Stella Andreva, Irra Petina and Doris Doe singing the parts of Woglinde, Wellgunde and Flosshilde with precision and unity.

Artur Bodanzky conducted a triumphant reading of the potent score, and the audience brought the artists out for many curtain calls at the end of the performance, which, as usual, was played for two hours and a half without intermission.

CAPONSACCHI, FEBRUARY 10

The second performance of the American opera Caponsacchi by Richard Hageman, with the composer conducting it with finesse, was presented with the same cast of the premiere: Helen Jepson, Anna Kaskas; Lucielle Browning, Doris Doe, Mario Chamlee, Lawrence Tibbett, Norman Cordon, Louis D'Angelo, George Cehanovsky, Giordano Paltrinieri, James Wolfe, John Gurney, Max Altglass, Arnold Gabor, Wilfred Engelman and George Rasely. The principals sang excellently and with creditable enunciation; the chorus acquitted itself well; and the ballet danced expertly.

IL TROVATORE, FEBRUARY 11

Another appearance of the newly arrived Gina Cigna featured the Il Trovatore performance of Thursday night. Mme. Cigna, in her first local Leonora, sang with plenteous and rich tone and acted expressively. The rest of the cast was familiar, but no less admirable for that. Giovanni Martinelli was at the top of his lyric powers as Manrico, and Bruna Castagna gave her usual fine portrayal as Azucena. Carlo Morelli, the villainous di Luna, was in good voice. Thelma Votipka did well by the role of Inez, and the evening's roster was completed by Virgilio Lazzari, Giordano Paltrinieri and Arnold Gabor. The conductor was Gennaro Papi. The house was sold out for this performance.

DIE MEISTERSINGER, FEBRUARY 12 (MATINEE)

Owing to the fact that this hearing of Die Meistersinger was a benefit for the Smith College Fund, no tickets were received by the Musical Courier and no review is therefore possible of the performance.

PAGLIACCI AND COQ D'OR, FEBRUARY 12

The second performance of Coq d'Or brought capacity attendance to the Metropolitan laughing and chuckling with glee over the comical antics of Ezio Pinza, Lily Pons, Doris Doe and Norman Cordon. Vocally the artists were in fine fettle and the performance was charming and scintillant.

Coq d'Or was preceded by a superb presentation of Pagliacci in which Arthur Carron as Canio, Lawrence Tibbett as Tonio (his first season appearance in the role), and Susanne Fisher as Nedda offered brilliant projections of their roles and histrionic conceptions that were flawless. The audience was vociferous in its acclamation. Gennaro Papi conducted both operas splendidly.

MANON, FEBRUARY 13 (MATINEE)

The first seasonal presentation of Massenet's Manon brought Bidu Sayao, the Brazilian soprano, making her debut in the title role. Singing with accuracy, tonal purity and with a voice that has strong resemblance in timbre to that of Lucrezia Bori, Miss Sayao completely conquered the large audience. It received her with cheers and spontaneous applause not only in appreciation for her singing but for her exceptional acting abilities. It is needless to say that Miss Sayao is a welcome addition to the Metropolitan roster.

Sydney Rayner, replacing Rene Maison on short notice, was a vocally brilliant Des Grieux. It was the first time he had sung this role on the Metropolitan stage, but his assurance and competent histrionic conception showed him to be a veteran in the part. On him, too, applause was showered, as it was for Richard Bonelli's distinctive interpreting of Lescaut. Chase Baromeo, Natalie Bodanya, Irra Petina, Charlotte Symons, Angelo Bada, George Cehanovsky, Louis D'Angelo and Arnold Gabor were members of the capable cast. Maurice de Abravanel was the conductor.

FAUST, FEBRUARY 13

Frederick Jagel as the rejuvenated Faust again failed to do right by our Nell—or rather, our Marguerite (Susanne Fisher) on Saturday night—but his singing of the title role was beautifully done. Lavish praise goes to Miss Fisher for her lovely singing and graceful stage presence. Ezio Pinza was the Mephistopheles, a role which employs the vocal powers and histrionic subtlety of this artist to the vast delight of the audience. Helen Olheim was a tuneful and effective Siebel. Others in the cast, all worthy of mention, were Carlo Morelli (Valentine), Ina Bourskaya (Marthe), Wilfred Engelman (Wagner). Wilfred Pelletier conducted.

CONSTANCE BEATUS,
soprano, sang at the Brooklyn Museum, Brooklyn, N. Y., on February 13, with the Chaconne String Quartet. (Photo by Josephine Rossi.)

Phillipowsky Plays in Kingston, Ontario

KINGSTON, ONT.—Ivan Phillipowsky, pianist, now on a concert tour across Canada, was the artist for the second in the winter concert series at Grant Hall. His program was interesting and well arranged, including Chopin's sonata in B minor; a group of Old English melodies; an eighteenth century harpsichord suite; Schumann's Kinderscenen; and a closing group devoted to the Romanticists and Moderns. Mr. Phillipowsky's masterly technical equipment and his innate musicianship won for him the hearty approval of the audience, and his printed program was lengthened with several encores.

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College Choirs Score in Chicago's Concert Week

Lawrence and Hamline Organizations Appear—Stock Resumes Symphony Baton after Vacation with Josef Hofmann as Brilliant Soloist—Marian Anderson and Brailowsky among Recitalists—City Opera to Offer Popular Performances

CHICAGO.—The Lawrence College A Capella Choir of Appleton, Wis., gave its first down-town concert here in Goodman Theatre on February 6 and revealed itself as one of the best organizations of its kind in a program embracing many schools. Carl J. Waterman, the eminent educator and choral director, has brought his organization to such a point of perfection as is seldom reached by collegiate *a capella* choirs. This choir produces tonal effects equivalent to those of a symphonic orchestra, it never deviates from true pitch and in the matter of attacks rivals any foreign or native organization. The large audience enthusiastically feted the choir and conductor, asking for many repetitions and numerous encores.

MARIAN ANDERSON AT AUDITORIUM

Marian Anderson's name is household and it was the magnet that brought to the Auditorium the largest audience in the History and Enjoyment of Music series of Northwestern University. The gifted contralto had prepared a comprehensive program which enlisted German Lied by Brahms, Schumann and Schubert; lighter numbers by Sibelius, Respighi, Cimara, Burleigh and Beers, besides the difficult aria, O pretres de Baal from Le Prophete. Possessor of one of the most glorious voices among contraltos of the day, Miss Anderson also has musicianship. Her success was complete and deserved.

HAMLINE UNIVERSITY A CAPELLA CHOIR

To John Marinus Kuypers, director of the Hamline University A Capella Choir of St. Paul, Minn., are due words of thanks for introducing his mixed choir to a Chicago audience in an unhackneyed program at the Studebacker Theatre on February 7, under the direction of Bertha Ott, local manager. Besides being effectively robed, the choir sang with excellent tonal balance and nuance.

BERTHA OSTRAR IN RECITAL

Recently we heard Bertha Ostrar play three times within two weeks. Her latest appearance was a successful recital debut at Kimball Hall on February 7. This young lady from the studio of Walter Knupfer has been much in the public eye having been chosen as soloist with both the Illinois Symphony and the De Paul University orchestras in recent concerts. The gifted pianist is well equipped to cope with such an intricate and formidable program as the one she offered on this occasion. It listed the Bach-Busoni organ prelude, In Dir ist Freude; Scarlatti's D major sonata; the Gluck-Sgambati Melodie; Haydn's D major fantasia, Hummel's rondo in E flat major; Liszt's B minor sonata; ten Bagatelles by Tcherepnine; six Chopin etudes; Carpenter's Polonaise Americaine, two preludes by Chasins and the Tschaikowsky-Pabst paraphrase on Eugen Onegin. Miss Ostrar's pianistic virtues are many, facile technic, orthodox interpretations plus the agreeable tone she draws from the piano in *cantalena* passages. Like many youngsters, when she tries for orchestral effects she plays too loudly, but this error can be remedied.

ALEXANDER BRAILOWSKY

Those who enjoy overpowering tonal effects, breadth-taking velocity and overwhelming technic in a pianist were superabundantly feasted at the recital which Alexander Brailowsky gave at Orchestra Hall on February 7. This pianistic giant's playing had a whirlwind effect on his listeners who vociferously approved everything he did.

ILLINOIS SYMPHONY PROGRAM

Grace Nelson, pianist, was the soloist and Albert Goldberg the conductor for the Illinois Symphony Orchestra's February 7 concert at the Great Northern Theatre.

ALYSE SANDOR'S DEBUT RECITAL

Alyse Sandor, recently returned from Europe, made her Chicago debut in recital at the Auditorium Recital Hall on February 6. She proved herself to be as good a *diseuse* as a dancer and music lovers are indebted to this young lady for introducing Hungarian songs by Balazs, Bartok, Eross, Kurucz, and Roeckel. She was assisted by Philip Culkin, baritone, and John Kurucz, composer.

EMERSON ABERNATHY SINGS

The song recital of Emerson Abernathy at Kimball Hall on February 9 was a rare event of the season for he interpreted the entire Winterreise cycle by Schubert. Though Mr. Abernathy's voice is somewhat tremulous, he uses it with such consummate art that tonal deficiencies are overlooked and admiration is expressed for his remarkable delivery and authentic interpretations. Connoisseurs at the concert left no doubt as to the pleasure he gave them. Elsie Alexander played uncommonly fine accompaniments.

FLORENCE KASS IN DEBUT PROGRAM

It has been our pleasure to notice in the past year or so the progress made in the art of singing by Florence Kass, mezzo soprano, who, fully prepared, made her first public recital appearance in Kimball Hall on February 10. Striking looking and of ingratiating stage presence, Miss Kass had the audience with her the moment she stepped on the stage. Then she proceeded to disclose her vocal ability in a completely unhackneyed program containing many songs not heard here before. Among these were The Silent Nightingale by Grieg; a Swedish folk song, Neptune, arranged by A. Walter Kramer and songs by Dessauer, Sibelius, Meyer-Hellmund and Bemberg. This young singer possesses a voice of luscious quality, wide of compass and used with marked ability. To these are added thorough musicianship, excellent French and German enunciation, and colorful interpretations. The large and friendly gathering manifested its pleasure buoyantly and extras had to be granted.

George Sopkin, cellist, a member of the Chicago Symphony Orchestra, by his playing of the seldom heard Sammartini G major sonata added to the enjoyment of the evening.

STOCK'S TRIUMPHAL RETURN

Frederick Stock resumed his duties as conductor of the Chicago Symphony Orchestra after a winter vacation that has proved beneficial judging from the manner he conducted the four symphony concerts of February 9, 11, 12 and 13. Dr. Stock made a triumphal reentry at the Tuesday series directing Handel's Water Music, six variations on a Russian theme and the Shostakovitch first symphony. At the Thursday-Friday concerts his program included the Dvorak In der Natur Overture and Miaskowsky's E flat minor symphony. The popular concert on Saturday night consisted of Mendelssohn's overture to A Midsummer Night's Dream; a repeat of the six variations on a Russian theme; Beethoven's fifth symphony; Glazounoff's Ruses d'Amour and the finale from the third act of Siegfried.

Josef Hofmann, who needs no qualification before or after his name nor titles save that of "THE pianist," appeared as soloist at the Tuesday, Thursday and Friday concerts. For Tuesday afternoon symphony patrons he played Schumann's concerto and on Thursday evening and Friday afternoon the Beethoven E flat major.

CITY OPERA EMBARKS ON NEW VENTURE

Jason Whitney, president, and Paul Longone, general manager of the Chicago City Opera Company, announced this week a post-season of grand opera at popular prices to be given on Saturday and Sunday nights, beginning February 20 and 21 with performances of Aida and Il Trovatore. Should the venture prove successful, performances will be given thereafter until late in the spring.

AMERICAN CONSERVATORY ORCHESTRA

Four members of the school faculty assisted the American Symphony Orchestra as soloists on its program at Thorne Hall, on February 7. Marie Sidenius Zendt, soprano, sang an aria from Mozart's Il Re Pastore; Lulu Giesecke Butler, violinist, played the poem, The Lark Ascending by Williams; Edward Collins, pianist, played his own sparkling Concert piece in A minor with telling effect; and Edward Eigenschenck offered as solo the Guilmant symphony for organ and orchestra. The orchestra, a well drilled and able body of young players, gave effective performance of the Bach-Abert prelude, chorale and fugue; Tschaikowsky's Romeo and Juliet Overture-Fantasie and the Der Rosenkavalier Waltz of Richard Strauss.

LAKE VIEW MUSICAL SOCIETY

A special sixteenth century program was given by the Lake View Musical Society at the Blackstone Hotel on February 8. Dorothy Lane played the virginal, assisted by Madaline Reinecke, soprano, and Patricia Berkson, recorder flutist. Others on the program were Ruby Lyon, soprano, and Margaret Lagerquist, pianist.

CHICAGO MUSICAL COLLEGE STUDENTS IN MOVIES, OPERA AND RADIO

Marguerite Mayer, contralto, has signed a five-year contract with M-G-M. Louisa Hoe, lyric soprano, a member of the Chicago City Opera Company, is now making tests in Hollywood for Warner Brothers. Miss Hoe won the Chicago Musical College commencement contest for voice in 1936, as well as the voice contest of the Chicago Women's Musical Club last year. Elizabeth Brown, contralto, also a member of the Chicago City Opera Company, is scheduled for a solo appearance with the Denver Symphony Orchestra on March 26. She appeared on December 13 with the Illinois Symphony Orchestra, and at a special New Year's Eve performance of Carmen by the City Opera Company Miss Brown was heard in the role of Carmen. These three young ladies are artist pupils of Nelli Gardini. Clarence Russell, tenor, another Gardini artist pupil, is now in Paris preparing for his debut this spring at the Opera Comique.

Hilda Ohlin, who sang with the Chicago City Opera Company last season, appeared on the Metropolitan Opera Company auditions of the air on January 24. She is an artist pupil of Graham Reed of the Chicago Musical College voice faculty.

ARENDT-KOBER PUPILS AT SHERWOOD

Else Harthan Arendt's Thursday Evening Voice Class and Mary Louise Holder, pianist, pupil of Georgia Kober, furnished a Bach program in Sherwood Recital Hall on February 9. Under Mme. Arendt's efficient leadership her student class gave an excellent performance of The Coffee Cantata. Miss Holder played the A minor English Suite and the F minor concerto, reflecting credit on her teacher.

RENÉ DEVRIES.

EDWIN GRASSE,
violinist, organist and composer, offered two recitals at Steinway Hall, New York. He continues his broadcast appearances over WHN.

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NEW YORK FEBRUARY 20, 1937 No. 2926

Could musical codas be referred to as composer's trailers?

—o—

Dr. Ernst Victor Wolff, who did such a remarkable series of improvisations at the recent WOR Classics of the Keyboard concerts, reports that he heard some one refer to them as "improvocations."

—o—

England is making 30,000,000 gas masks. Germany, Italy, Japan and Russia have developed vast armies and airplane fleets, and the civil war in Spain rages unchecked. Altogether, the world's artistic outlook for the future looks somewhat gaseous and bombshelly.

—o—

Home Art

The editor of the Musical Courier has been quoted in the local and out of town press recently as having declared in an address made at the National Opera Club (New York) last week that "Our native orchestral American conductors are as good as those from Europe."

Of course the quotation is wrong. What the speaker said was: "If given more chance to make public appearances, some native American conductors could prove that they are equal or superior in ability to several imported from Europe during recent years."

And under the same conditions there is no musical or psychological reason why a native American conductor should not be able to develop into a baton master second to none.

—o—

Lucas Located

Every once in a while, inquiries come to the Musical Courier concerning the present musical activities of Clarence Lucas, long the valued Paris correspondent of this journal. It is our agreeable privilege to record the news that Lucas, now living in London, is not only busy with personal literary labors (including two novels) but also has written a number of new songs, and will shortly finish his *magnum opus*, a Requiem Mass in C minor. In a recent letter to this desk, he wrote: "My remaining years will be devoted entirely to the art of music, which is permanent, and not to the affairs of the day (I merely glance at newspapers) which vanish with the season."

Meanwhile however, an important New York musical enterprise, soon to start, is endeavoring to secure Lucas' editorial participation and the likelihood is that he will return to these shores in the spring.

—o—

A Feline Fiction

From The New York Post of February 12 comes the attached meant-to-be-funny item:

Adolph Zukor watched the making of Champagne Waltz, which is playing at the Paramount. While the studio employees hovered near him, Zukor was shown the stupendous scene where a descendant of Johann Strauss conducts an orchestra featuring thousands of violins. . . . "Well, what do you think of it, Mr. Zukor?" he was asked. . . . "Whew!" Zukor replied, "what a lot of cats to kill!"

The not-so-funny aspect of the matter is that doubtless Mr. Zukor and the writer still believe the old fable that violin "catgut" strings are made from the entrails of cats, while every informed person knows that sheep entrails provide the necessary material. Apparently the foolish error seems harder to kill than the traditional cat with nine lives.

—o—

Mythological Inspiration

Most of us who frequent New York recitals at Town Hall have had occasion, when tonal pleasures pall, to study the large tapesty at the back of the stage. Sometimes this tapestry is covered with a neutral colored curtain, but mostly it is open to view, showing a man in classic garb, with plumes on his helmet, receiving the homage of a kneeling woman. On her side of the picture are her attendants, and on his are men-at-arms and a small white horse with its neck arched and one foot in the air. In the background is the sea—or anyway it looks somewhat oceanic.

As for the identity of these interesting effigies, we thought we knew it. Judging by the imploring attitude of the woman and the smug and unyielding expression on our hero's stitched-in face, we supposed that pious Aeneas was refusing Dido's invitation to stay a spell longer.

However, the key to the mystery is the wording at the top of the tapestry. At the cost of considerable eye-straining, it is discovered to be a Latin inscription, revealing that this is Sophonisba kneeling before Massinissa.

Our more learned friends tell us that Massinissa was King of Massylian who lived about 238-149 B.C. He was a vassal of Carthage and betrothed to Sophonisba, a Carthaginian princess. Her parents married her to another man, but Massinissa defeated his rival in battle and re-established his claim to Sophonisba. Just after their wedding an official from Rome demanded that Massinissa divorce his wife because she was a Carthaginian. The prudent Massinissa did not defy Rome, but he handsomely provided his bride with means to escape her humiliation. He sent her a phial of poison, which she drank, thus supplying both a grand opera and a grandstand finish to the romance.

We are giving this information so that pianists who appear at Town Hall may not be puzzled. Some of them are, of course, well up in mythology, but others frequently gaze inquiringly at the tapestry while they are playing, and it has happened that their musical memory seems to slip in consequence, or that their fingers get tangled.

Those Town Hall performers who do not play the piano stand with their backs to the tapestry, and to those persons our explanation of its meaning is given in a purely academic sense.

It might be added that one should set down to super-imaginativeness the alarming report of some Town Hall patrons, that they have seen the white horse prick up his ears, when he hears Liszt's Mazeppa, Schubert's Erlkönig, Brünnhilde's Farewell, or some other opus in which the composer makes an equine into a co-hero.

—o—

Are Women Musicians People?

Every once in a while a Real Controversy is stirred up in the musical world. That seems to be the case with the burning question, Are Women Musicians Inferior to Males? The whole matter was precipitated by José Iturbi, who seems to have an instinct for rushing in where angels would gumshoe gingerly. The pianist-conductor recently stated, more or less categorically — no doubt in an unguarded moment—that "women cannot be great in music or in sport." This stray wisp of animadversion, thus thrown off, was zealously noted down by the malicious press and broadcast to the world. Result: much hornet-like zooming in the feministic camps, the cohorts of which are even now considering an assault on the Spanish musician's penthouse. An avalanche of angry females is a fearsome thing, and perhaps it would be better for one unguarded male to retract before the thumb-screws and burning oil are applied.

Most vigorous of the rebuttals which come to our desk is the following:

"'Women cannot be great in music or in sport,' asserts José Iturbi. 'Women reach their finest flower in their own sphere. They are physically limited from attaining the standard of men and are limited temperamentally besides,' the pianist and conductor told reporters February 4 in Toronto, and he added: 'I am glad to have them play and sing, of course, because it gives them a change from their domestic life. I wouldn't have them kept in a cage all the time. But their efforts, while often praiseworthy and occasionally reaching real artistry, never achieve greatness.'

"In the name of women authors and composers, leaders of orchestras, singers, artists in every branch, we strongly protest against such an assertion and we will prove our contention by irrefutable evidence. Since time immemorial to the present day, when opportunity has been given to women to achieve their dreams in art, sciences, letters, sports and in every branch of human endeavor, they have given their finest flower the splendor of their genius, their greatness and better selves for the delight and service of humanity.

"José Iturbi, the well known musician and pianist, seems to forget that he has a sister, who also has a great talent as a pianist and if he had not been born before her, she might have been the great Iturbi.

"To mention a few names of great pianists, there are Teresa Carreño; Roger Miclos, who gave concerts with Saint-Saëns; Lily Boulanger, Wanda Landowska; Marie Prestat, the last pupil of Cesar Franck, who won seven grand prizes of the Paris Conservatoire; Tatiana de Sanzewitch; Cecile Chaminade. If they could be heard in the same concert with Iturbi, they would receive the same ovation. Then there are Antonia Brico, the scholarly conductor of the New York Women's Orchestra, and Marguerite Canal, the French conductor and pianist, who has conducted with ovations at the Concerts Colonne in Paris, has appeared with other orchestras as composer, and whose works hold their place with leading men composers for their power, inspiration and beauty. . . .

"We must thank Iturbi for giving us the opportunity which we have sought for so long, to open a real campaign, a fair campaign, to prove to the skeptical like himself, that women when they have been given the opportunity and possibility of devoting themselves from their childhood to the art or career they love, attain greatness and power as well as beauty in art, sciences, letters, sports or any other career.

"Iturbi ignores absolutely that in general women have been, more or less with rare exceptions, the victims of false principles, prejudices and fashion. Now in this new great cycle of love, brotherhood, better understanding and unselfishness, it is beginning to be recognized that women and men are equal, and on the same level, in every branch, from every race, from every creed. In a word, a woman can achieve greatness.

"Mme. Curie was as great as M. Curie, and Mlle. Curie is her mother's worthy successor. Adelina Patti, Christine Nilsson, Malibran, Jenny Lind, Pauline Viardot, Krauss, Emmy Destinn, Schumann-Heink, Louise Homer, Nordica, Melba, Emma Eames, Emma Nevada, Sembrich, Mary Garden, Calvé, Galli-Marié, Van Zandt, Croisat, Florence Easton, Lucrezia Bori, Rosa Ponselle, Devries, Selma Kurz, Margherita Inzerillo, Flagstad, Onegin, Lily Pons, Galli-Curci, Maria Barrientos—these are just a few of the many who have attained the musicality and artistic power for the delight of the world that only a few men singers have attained. How many great talented women are in the background, because they have devoted themselves entirely to give the possibility to men, to bring their greatness to the world and to be great?

"We agree in one point with Iturbi, and it is time to point it out. Not every woman is born a star, and it is a real pity that so many of them are studying without the great gifts necessary to be one. Consequently so many disappointments and sorrows arise. Each one to his trade, each one to his duty; but every child, boy or girl, from his tender age should be taught to sing, and to play at sports. Singing is the most beautiful expression of the soul, which brings our vibrations in perfect harmony with Mother Nature and the Cosmos, with which we are one; and sports keep our bodies in health.

"In all the conservatories and in the institutions of the world where artists are trained, only the ones qualified who show real talent in the different branches should be admitted, and be given the opportunity and the possibility to acquire the development of their gifts and faculties, so that, when they are graduated, they will have in hand, not only their perfect art, but a profession which will procure for them a prosperous life and happiness. . . .

"It is a pity that so many wonderful talents never come to maturity through lack of proper teaching. It is amazing how many great women whose works are praised and are best sellers in the world, have been obliged in order to have their works recognized to take and sign a man's name.

"Women who attain greatness in general are also perfect daughters, sisters, wives, mothers. They may attain greatness in music and sports, and at the same time reach their finest flower in their own sphere."

SUZANNE D'OLIVERA JACKOWSKA,
Member of the Society of
Authors and Composers,
and Société des Gens des Lettres.

Now that the males have been properly told off, we think the best thing would be to hoist the olive branch and declare an armistice. After all, most of the important things, in art and elsewhere, come about through amiable cooperation.

In recent weeks there has already been one gain for the distaff side of the controversy, for the Baltimore Symphony Orchestra has joined the growing list of major ensembles which admit women to their rank. Score one for the cause of womanhood. And Mr. Iturbi, if he conducts or plays with this orchestra, ought naturally to feel his face growing red. . . .

VARIATIONS

By Leonard Liebling

The White House, Washington,
January 28, 1937.

Mr. Vernon Leftwich,
California Society of Composers,
The Windsor, Seventh and Catalina Streets,
Los Angeles, California.

My Dear Mr. Leftwich:

I have read very carefully your thoughtful letter of January twenty-second and agree with you that something ought to be done to encourage American composers. I am indeed glad to learn that organizations are coming into being with the purpose of giving recognition to our own composers through the playing of their works by American symphony orchestras.

After all, there is no other way that we can give practical encouragement to American talent. I hope that those who have confidence in American music will not lose heart and that the good work will go on until every symphony orchestra in the land includes in its programs a fair representation of American compositions.

Very sincerely yours,
(Signed) Franklin D. Roosevelt.

—o—

It will be remembered by readers of Variations that a fortnight ago I published a letter of protest sent by the California Society of Composers to President Roosevelt, in which objection was made to omission of American composers from the program of the Inauguration concert.

Last week this page had the answer from Hans Kindler (who conducted the concert) which stated that American works were in the second half of the program; that only the first half was broadcast by radio; and that therefore the listening Californians has been led into their excusable error.

President Roosevelt's answer to the C.S.C., while obviously politic in content, is altogether sincere, for he has expressed himself unofficially and strongly several times as being warmly in favor of Americans in music, and was particularly receptive several years ago when the plans were first outlined to benefit them through the federal PWA project.

It is valuable to have the President on public record now with his declaration that "something ought to be done" in the matter.

The musicians could well reply: "What, how, and when, Mr. President?"

Also, if nothing is done in Washington within an appreciable time, they might remind the President of his letter of January 28, 1937.

* * *

L'Affaire Toscanini continued to be the leading musical topic in New York during the week, with opinions prevailingly against him in private conversation, and neutral and decidedly guarded on the part of the newspapers. The Times, for instance, editorialized to the effect that the maestro's radio appearances might spell competition for the Philharmonic, and again they might not—a truly perspicacious discovery.

Meanwhile the regular radio department of the American offered the news that these are the chief conditions governing Toscanini's engagement by the National Broadcasting directorate:

(1) A weekly personal salary of $10,000; (2) Permission to assemble his own orchestra with as many instrumentalists as he desires, perhaps more than 110; (3) All orchestra salaries and expenses to be paid by the NBC; (4) Regular orchestra salaries for as many rehearsals as Toscanini requires; (5) A contract permitting Toscanini to continue the series as long as he desires, but allowing him to withdraw whenever he likes, with no time limit specified.

The American writer adds: "It sounds incredible, but then you must remember what kind of a business radio is."

* * *

Some other unfamiliar aspects are set forth in an editorial published by The Nation, in a February 13th editorial:

"In bringing about the return of Toscanini to conduct a series of concerts over the radio with the NBC symphony orchestra, David Sarnoff has made a coup for the Radio Corporation, which has long been locked in rivalry with CBS over the presentation of musical programs of high standard. The engagement will cause misgivings in other quarters. It is not entirely a secret that Toscanini's resignation as conductor of the Philharmonic Symphony Orchestra was the result of dissatisfaction on both sides. In spite of his musical, not to mention his box-office, preeminence the Maestro made demands as to salary, rehearsals, and programs that seemed excessive to the Philharmonic Board of Directors. NBC's offer gives Toscanini not only the free hand and lighter schedule he should have but also an opportunity for sweet revenge; the Philharmonic is certain to feel the competition of his programs."

* * *

The whole Toscanini matter has at least the virtue of bringing excitement into a musical season that so far is proving to be unusually dull, even if joyfully busy.

* * *

Philharmonic news not hitherto made public, is that Georges Enesco has been re-engaged to lead some of its concerts in New York next season while John Barbirolli takes a short vacation during his series.

* * *

Tonight, February 20, Enrique Holder will give a recital at the New School for Social Research. The program includes half of the Suite Iberia by Albeniz. The entire set has twelve numbers. Mr. Holder, doing six, is to play Evocation, El Puerto, Almeria, Triana, Eritana, and Lavapies, for piano.

A letter from Fosca Marsyl (Brooklyn) commenting on Mr. Holder's tribute to Albeniz, tells me that Suite Iberia "is the greatest contribution to modern piano music, and ought be recognized as such." Mr. M. remarks furthermore: "It may be of interest to you and to scholars and music-lovers generally, to realize that the technical difficulties of such pieces as Almeria, Eritana and Lavapies, have discouraged most pianists from programming them, and that after their repeated failures at the hands of Albeniz's most distinguished pupils (Blanche Selva, Ada Busoni, etc.) the composer, speaking to Manuel De Falla, said: 'I am going to destroy Iberia, because it is impossible to get it properly performed.'"

New York has had many completely adequate presentations of excerpts from the Iberia. Perhaps some progressive pianist might feel impelled to let us experience the entire suite at a single hearing.

* * *

Spanishly speaking, José Iturbi is still being belabored for his rash pronouncement that women are not destined to achieve greatness in music. This communication throws another brand into the fiery controversy, and if not likely to convert Señor Iturbi, might nevertheless amuse him:

2723 Holland Avenue,
New York City, N. Y.,
February 13, 1937.

Dear Variations:

Kindly publish the following open letter to Mr. Jose Iturbi:

Dear Mr. Iturbi:

What earthly motives prompted you to utter such a rash generalization?

I have divined several. It is possible that you are intimidated by audiences who still recollect the fiery Carreño and the superb Essipoff? Or has your sense of masculine superiority been wounded by the supremacy of Myra Hess and Guiomar Novaes? Then too, frequent haunting visions of precocious youngsters can trouble your tranquil soul. Perhaps Hephzibah Menuhin and Ruth Slenczynski may be identified in your prominent nightmares.

Whatever other explanations are submitted none will adequately justify so unethical an instance of pusillanimous pedantry.

Yours very truly,
URANIA GIORDANO.

* * *

In line with the foregoing incendiarism, comes E. C.'s burning thought: "So Nero left his imprint on our musical world after all! I see in the newspapers that during the fire last week at the Juilliard School, and while the firemen were fighting the blaze, a number of violin and viola students stood in the street and fiddled an obbligato."

* * *

It may be news to you that Grove's Dictionary of Music and Musicians is soon to go out of print. The reason? Not enough demand these times, for any kind of expensive and many-volumed sets. Possibly, too, the average reader is disinclined to dig through masses of close printing about a composer in order to find the fact or date sought. There is too much of that sort of thing in the musical dictionaries. What boots it (except to musicologists) to know that in 1846 Mendelssohn resigned the conductorship of the Gewandhaus Concerts in Leipzig, or that at a certain other time he stopped over at Schön-Niederhausen and remarked upon the beauty of the scenery?

American readers have long been dismayed, when digging through Grove's, to come across whole columns of history and opus-recordings about unfamiliar English organists of previous centuries.

* * *

All the way from Tokyo, Japan, I receive a communication sent by Vladimir Padwa, accompanist for Mischa Elman, who is touring the Orient just now. Mr. Padwa incloses a recent fan letter in Elman's mail, and I relay the document herewith untouched as to editing:

Mr. Mischa Elman;

We are pupils of school of Music. We went to Hibuja-Kokaieto last night and We coukd understand a truth violin mucis. I heard your violin by Victor records till now. but at last night We heard you are playing yourself without records. We were fulled with impression, excitement and joy, but still it is like a dream. But it was exactry truth, because if we shut our eyes We can see your face and listen to our ears We can can hear that beautiful music.

Now at last night We went to your green room wishing to get your name on your picture, but you are very tired, so I can not meet you. We were so sorry, because We thought that we want to study by your picture which was rightened by your name yourself.

But We are righting this letter with great delightfull. At last night We heard that if we ask to you with politeness by letter We can get your picture was righten your name yourself.

Please right your name to your picture We sent. I study hard and We become a great musician like you,

Wishing you continued health and happiness,

MAKOTO KARAGAMI and KEIGO WADA.

* * *

The critical boys are at it again, with Olin Downes writing in the New York Times that Mahler's Lied von der Erde is "essentially worthless and fatiguing music," while Jerome D. Bohm in the Tribune reflects that the composition "is perhaps the most enduring music in its genre created since Wagner." In the olden days such a difference of view would have called for an early morning duel.

* * *

Paris, February 7, 1937.

Dear Variations:

In line with your recent remarks on a translation of the title of a Debussy song,

I find the following pleasant little item on a program given in Victoria Hall, Halifax (this side of the water) in February, 1922:—

"Duet—Sous les etoiles—Goring Thomas
(Noontide Heat). In English."

Figure that out: Sous les étoiles—Noontide Heat!

Yours,
IRVING SCHWERKÉ.

P. S. If you have at hand a copy of The Standard Operas, by George P. Upton, edition of 1909 (Hutchinson & Co., London) open to page 354 and see the picture of Louise Homer as Gilda. And playing a tambourine at that! When did Homer sing Gilda? and does Gilda play a tambourine? I've heard the old opera one hundred and three times, but never witnessed a contralto Gilda with a tambourine. I fear I have missed something. The thought is most annoying.

* * *

Helpful Grace Nylen, of the Musical Courier advertising staff, contributes an old anecdote in new form: "Toscanini was in the midst of a rehearsal and was much displeased with one of his oboe players. He told him if he had to speak to him again he would have to 'get out.' The oboe player made the same mistake, and Toscanini ordered him 'out.' As he got to the door he turned around and said 'Nuts to you!' Toscanini shouted at him, 'No use, no use, it is too late for apology now.'"

* * *

A letter from J. Faiben, of 176 Webster Avenue, Jersey City, N. J., staggers me. It reads: "Please tell me who is considered the greatest violinist the world has ever known. Also the greatest musical conductor."

The Musical Courier receives similar requests constantly, and the answer is always the same, that such gradings cannot be made, and that the preference must be determined by the individual listener according to his taste and his reading of musical history.

It was Josef Hofmann who gave the best reply to some one who asked him, "Is A. or B. a greater pianist?" "Which is a greater fruit, an apple or a pear?", was Hofmann's neat comeback.

* * *

Opera titles are notoriously ungallant, for they never mention ladies first. Just think of Tristan and Isolde, Pelleas and Melisande, Samson and Delilah, Romeo and Juliet, Philemon and Baucis, Hänsel and Gretel, Russlan and Ludmilla. It is significant, too, that probably the only exception—*toujours la politesse*—is a French work, Ariane et Barbe-Bleue.

Financially equipped friends of the honorable business world invited me to be their guest at dinner in the Rainbow Room atop the skyscraper at Rockefeller Plaza on February 9. By mistake I got off the elevator on the sixty-fourth floor instead of the sixty-fifth, and confused by long corridors and many doors, I finally walked into a room where a great big table was all dressed up for a dinner.

Imagining, of course, that I was in the right place but that my hosts were a bit late, I grabbed cheering quaffs from the omnipresent waiters, and, happy and merry, sat down to anticipate my friends.

Suddenly into the room strode Walter Koons, music editor of NBC, and, like the table, also decorated. Before I had a chance to duck out he greeted me royally as a "Mr. Ogden" and introduced me to the Viscount Konoye, conductor of the Tokyo Symphony Orchestra, now visiting these United States.

Naturally, I stayed to see what it was all about. I soon found out that the Viscount was to be honored with an introduction to the newspaper lads and lassies who scribble about music in their sheets, and since by reading the place cards I noticed one addressed to "Mr. Walter Ogden," I promptly became him for the nonce—or until he should appear.

He didn't show up, however, so I ate a royal feast with wine and condiments and listened to new Japanese piano music played by Vladimir Brenner which Alexandre Tcherepnine had sent over to Mr. Koons from Japan. These exotic tunes, by one Bunya Koh, were delicately descriptive of their titles, The One-Legged Scarecrow in the Mount Fields, In the Fields Behind the House, Round the Campfire We Dance and Green Leaves Young Leaves.

Mr. Koons then addressed the gathering, which included the distinguished facades of Chojiro Kuriyama, special correspondent of the Tokyo Nichi-Nichi, Louis Keemle, John Royal, Marcia Davenport, Leonard Liebling, Edward (son of Olin) Downes, Horace Johnson, Natalie Saunders, Francis Perkins, Danton Walker, Nelson Rowley, Marion Bauer, Julian Seaman, Frank Black, Ernest La Prade and several other impressive individuals. Walter's remarks were succinct and informative. The Viscount then talked about his Japanese orchestra and answered multitudinous questions.

At a late hour I joined my annoyed commercial magnates upstairs and, chit-chatting about stockings and underwear, drank myself to their level till the clock struck something that sounded like three.

* * *

One of those persons who knows Dagmar Godowsky related this anecdote about her recently.

Dagmar was present at Szigeti's second New York recital a short time ago. Dagmar inadvertently dropped her program under the seat in front of her far beyond her reach, so after the first group she leaned over and asked two young men in front of her if she might borrow one of their programs for a few minutes.

"Keep it, please," answered one of the chaps, handing her his booklet. "We have two."

"Thank you," answered Dagmar. "Are you enjoying the recital?"

"More or less," the fellow said with a wry face. "We don't think Szigeti's so hot. No tone, if you know what I mean?"

"No. What do you mean? You see, I don't know much about music," Dagmar replied with a wink to the friend beside her.

"Well, in the first place, he's so nervous. Didn't you hear how when he came out he started and then had to stop. He forgot the piece, he's so nervous."

"But I thought he was just tuning his violin."

"Maybe. But we don't think so. We've heard all the great violinists—Heifetz and Kreisler—and they don't do that. It isn't the right way at all."

"Oh, really."

"Yes ma'am. You see, we know. We are musicians. My friend here plays the cello in our high school orchestra; and I play the fiddle."

"Yes, I see." And Dagmar wilted.

* * *

I was so glad my friend Jack, one of the waiters at The Lambs, had influenza last week. He asked me to fill in for him when Al Ochs presented the Seidel Nite show and serve the *bockwürst* and *chow mein*.

Even though I broke a couple of plates I had to pay for, I enjoyed seeing the Lambs and Lambkins disporting themselves. Al put on a great show, and boys like Governor Hoffman and Senator Barbour of New Jersey enjoyed themselves uproariously.

Mario Chamlee and Norman Cordon of the Met sang songs to Leonard Liebling's piano-thumping accompaniments; Jules Landi did stunts on the violin; Edwin Wodiska, eighty-year-old Shakespearean veteran, eloquently recited The Seven Ages of Man; Henry Sherwood brought down the beer mugs with a clatter doing To Be or Not To Be in Yiddish dialect; Joe Biviano spilled sweet music with his accordion; and Eddie Mulcaey pulled out the laugh stops with his Irish fables. The boys also raffled off champagne, which Hi Bloomingdale and Bill Gaxton won and promptly uncorked.

None of the food and liquor found its way to my empty tummy and the only thing I got was a pail-full of epithets from Matilda when I arrived home with my hat on at four-thirty a. m.

* * *

With announcing butlers, soft lights and Nino Martini's pretty sisters all in a row, Colonel and Mrs. H. Stanley Todd presented Colonel Todd's portrait of Nino Martini, costumed for his role of The Duke in Rigoletto to socialites of Manhattan one afternoon last week. The painting is an excellent one and Nino, as Colonel Todd has pictured him, looks quite like a Velasquez nobleman.

Of course, Nino in life was present to cheer the eyes of the sightseers. He was flanked by his managers Larry Evans and Jack Salter with a rear guard composed of Johnnie Evans, Maria Guy and Giovanni Zenatello. The palpitating army of visitors included Bruno Zirato, Vina Bovy, Bert and Cora Neuer, their daughter Minna, and numerous other celebrities of the tonal and art worlds.

* * *

Sir Peter and Lady Norton-Griffiths entertained for John Brownlees, the new Metropolitan Opera acquisition, and his handsome wife on the same day that Nino was being shown. Unfortunately for the guests—Grena Bennett, Mrs. Edgar Speyer, Sir William Wiseman, Mrs. Alexander McLanahan, Mrs. A. Perry Osborn, Delos Smith, Mario and Ruth Chamlee, Horace Johnson, Giorgio Polacco, Carol Longone, V. C. Buckley and Roman Majewski—the luggage of the honored visitors got lost between hotels in this exotic town and poor John and his lady sat disconsolately waiting for them to arrive at their suite while the party in their honor was waxing eloquently. Consequently the two unhappy people arrived at the Norton-Griffiths just as the guests, gloved and mittened, were departing. Hails and farewells were shouted between elevators.

* * *

Celebrating the fifth anniversary of the founding of the National Association for American Composers and Conductors, the executive board gave it a birthday party at Inez and Henry Hadley's home last Saturday night. The lads and lassies of the N. A. A. C. C. (which makes stutterers of the best diction experts if said good and fast) gathered *en masse* with their friends and had music punctuated by speeches. Frances Blaisdell played her shining flute with Alda Astori toying with the piano keys; Anton Bilotti introduced several of his pianistic children; and erudite and glowing tributes to this and that tonal facet of America were uttered by Henry Hadley, Roy Harris, Fabien Sevitzky, Mrs. Edgar Stillman-Kelley, Anita Winch, Gena Branscombe and Lamar Stringfield. As far as I could make out Miss N. A. A. C. C. enjoyed her birthday.

* * *

Grace Divine and Jean Teslof combed the highways and byways for celebrities to say hello to Karin Branzell on Sunday afternoon. Every pinfeather of the Met. German wing fluttered in their hospitable doorway in addition to people who came along for the show such as the Coenraad Bos', Helen Elman, Paul Lemay, Alice De Cevee, Henry Hadley, Ernest Charles and Francis Perkins.

* * *

The Pleiades Club could not be the entertaining place it is unless Leonard Liebling officiated annually as toastmaster at one of its dinners. Last Sunday evening was his night and by all accounts it must have been darned jolly. They tell me Ludwig Hofmann sang songs and arias, arias and songs; that Mildred Hudson and Jarna Paull also filled the ears of the elect with vibrant music from their rounded white throats; that Felix Mendelssohn scraped his cello with ecstasy with Paul Pisk abetting him at the piano; that Ernst Wolff improvised with miraculous skill on a theme Harold Triggs stuck in front of him; that Nate Leipsic did the most baffling card tricks yet ever; and that Blanche Ring stopped the show longer than a Roosevelt could by singing, as of yore, Rings On My Fingers, In the Good Old Summertime and other of her famous songs.

Why I miss the best times is beyond me, and I'm just so mad all over that red spots have started out in uncomfortable places.

My friend says the dinner was marvelous with wine and wine and wine, and he saw Ethel Bartlett, Rae Robertson, Vera Brodsky, Mrs. Ernst Wolff, the Max Chopnicks, Mrs. Ludwig Hofmann, Helen Redington, Frank Grey, Frederick Riesberg, Rosalind Genet, Mrs. Nate Leipsic happily enjoying themselves over and over again.

TRISTAN (*sotto voce*): *"Louder, Isolde! They can't hear you."*
ISOLDE (*between breaths*): *"Dummkopf, I'm yelling."*

I See That

Adelaide Ahrling, soprano, sang the National anthem for the President's Birthday Ball at Convention Hall, Asbury Park, N. J., in addition to several opera arias and songs.

* * *

Hazel Heffner, contralto, is giving recitals in New York during February, March and April. This summer she goes to Europe for concert engagements and to coach her opera repertoire.

* * *

Marcella Geon, pianist, has begun a series of lecture recitals on the Wagnerian operas as follows: Das Rhinegold, February 8; Die Walküre, 15th, and Siegfried, 19th; March 1, Götterdämmerung, 8th, Die Meistersinger, 15th to be selected, and 22nd, Parsifal.

* * *

Vina Bovy, new Metropolitan Opera soprano, has been signed for management by the NBC Artists Service.

* * *

Delta Omicron New York alumnae club met for a musicale on January 8 at the Barbizon Plaza Hotel. Alma K. Wright, pianist, and Roxine Beard, soprano, provided the program, Among Miss Beard's songs was Gena Branscombe's I Send My Heart Up to Thee, accompanied by the composer.

* * *

The Pascarella Trio gave a program at the Pythian Temple on February 4, playing Enzo Pascarella's Lirica and Danza alla Gavotta and the Hindu's Dance of Porrino.

* * *

Howard A. Murphy is giving a series of lectures on the Wagnerian Music Dramas at Teachers College, Columbia University. These lectures are held on Monday evenings and began on February 8. They extend to March 15, inclusive with the exception of February 22.

* * *

Lilias Mackinnon gave a lecture-recital in Kingston University, Canada, early in February, followed by two lectures at the Boston University College of Music on February 24 and 25. Memorizing of Music, and Cure of Nervousness, were her subjects.

* * *

Cara Verson, American pianist, returns to Town Hall for a recital on February 21. Her program of modern compositions includes a first New York performance of a new sonata by Castelnuovo-Tedesco.

* * *

Maria Kurenko, Russian soprano, is giving a recital tonight (February 20) at the McMillin Theatre, Columbia University, New York, featuring songs by Rimsky-Korsakoff, Moussorgsky, Balakireff, Borodine and Cui. All these songs are set to texts by Pushkin, and the recital is presented in observance of the Pushkin Centenary.

* * *

Marie A. Bergeron, State Contest Chairman of the National Federation of Music Clubs Student Musicians' and Young Artists' Contests, announces that auditions for voice, violin and piano contests will be held on March 1, at Steinert Hall, Boston.

* * *

Annunciata Garrotto is to sing the title role of Madame Butterfly next month in performances at the Academy of Music, Philadelphia, and at New Haven, Conn. She also is scheduled for La Traviata in Syracuse, N. Y., February 25, and in Pittsburgh, March 2.

* * *

Lawrence Power, tenor, was heard at Town Hall, New York, on February 14. He takes the role of the Duke in Rigoletto at Syracuse, N. Y., on February 27, and at Pittsburgh, March 1. Mr. Power will sing Alfredo in La Traviata on February 26 at Syracuse and on March 2 at Pittsburgh. The tenor's March engagements include two with Annunciata Garrotto in performances of Madam Butterfly at Philadelphia and New Haven, Conn.

* * *

Ralph Dobbs, who last season was joint recitalist from coast to coast with Paul Robeson, will go on tour next month through Iowa, Michigan, Mississippi, Oklahoma and southern Illinois.

* * *

Previous to a vacation in Mexico City and four organ recitals scheduled for Texas, Hugh McAmis participated in a concert on January 24 in Great Neck, L. I.

* * *

Henry Celler Alberts, nine year old pianist, was guest soloist with the Aeonian Symphony Orchestra and Chorus at the Brooklyn Academy of Music, Brooklyn, N. Y., on February 6. G. O. Hornberger is conductor of this organization.

OBITUARY

Isabelle Offenbach Gruenewald

Isabelle Offenbach Gruenewald, niece of the composer Jacques Offenbach, died recently in New York. Miss Gruenewald was born in 1860 in Cologne. She early showed musical talent, and devoted herself to tonal study. At twenty years of age she came to America and after a series of concerts took up teaching. Over thirty-eight years of her teaching career were spent in Steinway Hall, where she organized eight hand classes for sight reading. Miss Gruenewald is survived by a sister, Henrietta Gruenewald.

Henri Libert

PARIS.—Henri Libert, pupil of César Franck and Widor, composer of a number of works for organ and piano, died recently after a short illness. He was for over forty years first organist of the Basilica of St. Denys and was titulary of the organ class at the Fontainebleau Conservatory. R. P.

Edouard Mathé

NEUILLY, FRANCE.—Edouard Mathé, pianist, died here at the age of seventy-three. He was the author of a number of operettas, of which Les Linottes, on a libretto by Courteline, was the best known. R. P.

Samuel W. Tarvin

CINCINNATI.—Samuel W. Tarvin, ninety-two, who was one of the original first tenors of the Cincinnati May Music Festival in 1873 and one of the first gospel singers of the Moody and Sankey revival chorus of the '80's, died on February 9. His death took place at the home of his daughter, Mrs. Pearl MacGlashan of this city. He is survived by another daughter, Mrs. Betty Wolff. R. P.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, February 20

Philharmonic Young People's Concert, Carnegie Hall (M)
National Orchestral Association, Carnegie Hall (A)
Gari Shelton, pianist, Town Hall (A)
Vivienne Butler, dancer, assisted by Kenyon Congdon, baritone, Town Hall (E)

Sunday, February 21

Philharmonic-Symphony Society, Carnegie Hall (A)
Stanley Hummell, pianist, Town Hall (A)
Cara Verson, pianist, Town Hall (E)

Monday, February 22

Earl Maiman, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Tessa Bloom, pianist, Town Hall (E)

Tuesday, February 23

New York Women's Symphony Orchestra, Carnegie Hall (E)
Karl-Ulrich Schnabel, pianist, Town Hall (E)
Leonard Stocker, baritone, Steinway Hall (E)

Wednesday, February 24

Gabrilowitsch Memorial Concert with Bauer and Spalding, Carnegie Hall (E)
Paul Stassévitch, orchestral concert, Town Hall (E)

Thursday, February 25

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 26

Philharmonic-Symphony Society, Carnegie Hall (A)
Henriette Michelson, pianist, Town Hall (A)

Saturday, February 27

Ignaz Friedman, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Andres Segovia, guitarist, Town Hall (E)

Sunday, February 28

Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Pro Arte Quartet, Simeon Bellison, Hortense Monath), Town Hall (5:30 p.m.)
Rose Bampton, contralto, Town Hall (E)

Monday, March 1

Jarna Paull, soprano, Town Hall (A)
Artur Schnabel, pianist, Carnegie Hall (E)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)
Nicholas Farley, tenor, AWA Clubhouse (E)

Tuesday, March 2

Anna Grossman, pianist, Town Hall (E)
Oratorio Society of New York, Carnegie Hall (E)
Jayne Rullman, harpist, Steinway Hall (E)

Wednesday, March 3

Jacqueline Salomons, violinist, Town Hall (E)

Thursday, March 4

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 5

Philharmonic-Symphony Society, Carnegie Hall (A)
Edith Terhune, soprano, Town Hall (E)

Saturday, March 6

Reginald Stewart, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Helvetia Männerchor, Town Hall (E)

Sunday, March 7

Philharmonic-Symphony Society, Carnegie Hall (A)
Lotte Lehmann, soprano, Town Hall (A)
New Friends of Music (Perole String Quartet and Hortense Monath), Town Hall 5:30 p. m.)
League of Composers Program, Town Hall (E)

Monday, March 8

Beethoven Association, Town Hall (E)

Tuesday, March 9

Philadelphia Orchestra, Carnegie Hall (E)
Fordham University Glee Club, Town Hall (E)
Mary Louise Meeker, mezzo-contralto, Barbizon-Plaza (E)

Wednesday, March 10

Philharmonic-Symphony Society, Carnegie Hall (E)
Myra Hess, pianist, Town Hall (E)

Thursday, March 11

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 12

Philharmonic-Symphony Society, Carnegie Hall (A)
Clara Ceo, pianist, Town Hall (A)
Ginette Neveu, violinist, Town Hall (E)

Saturday, March 13

Philharmonic Young People's Concert, Carnegie Hall (M)
Cosme McMoon, pianist, Town Hall (A)
Georges Enesco, violinist, Town Hall (E)

Sunday, March 14

Philharmonic-Symphony Society, Carnegie Hall (A)
Karen Olson, soprano, Town Hall (A)
New Friends of Music (Musical Art Quartet, Dusolina Giannini, Leonard Shure), Town Hall (5:30 p.m.)
New York Schools of Music, 17th Annual Artist Students' Concert, Town Hall (E)

Monday, March 15

Moriz Rosenthal, pianist, Town Hall (E)
Alexander Kelberine, pianist, Carnegie Hall (E)

Tuesday, March 16

Virginia Johnson, soprano, Town Hall (E)

Wednesday, March 17

Schola Cantorum of New York, Carnegie Hall (E)
Joseph Knitzer, violinist, Town Hall (E)

Thursday, March 18

Klara Kwartin, soprano, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 19

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Adele Marcus, pianist, Town Hall (E)

Saturday, March 20

Toscha Seidel, violinist, Town Hall (A)
Loewenguth Quartet, Town Hall (E)

Musicales

Stassévitch as Guest Leads WPA Chamber Orchestra

Paul Stassévitch was guest conductor of the Chamber Orchestra of the Federal Music Project on February 12 at the Theatre of Music, New York, in the third concert of the Haydn-Mozart series. Katherine Bacon, pianist, gave an artistic performance as soloist in the Mozart concerto in D major (K. 537), and the orchestra reflected the fine musicianship of Mr. Stassévitch in the Haydn symphony in C minor (No. 95), the overture to Mozart's Don Giovanni and his symphony in C major (No. 36, K. 425).

M. L. S.

* * *

American Woman's Club Musicale

The American Woman's Club presented Mrs. Patrick Campbell and Carol Moorland, pianist, in a joint program at the AWA, New York, on February 7. Mrs. Campbell gave an entertaining reading of two chapters from her book Chance-Medley and an original one-act play, A Movie Kiss. After the intermission Miss Moorland revealed her sterling keyboard gifts of technical polish and interpretative finesse in Schumann's Scenes from Childhood, an etude and nocturne by Chopin and the Liszt tarantella (Venezia e Napoli). The audience was large and applausive.

S. R.

* * *

New York Madrigal Society

Six numbers, containing fourteen items, were embraced in the February 7 program produced before a large audience at the Great Northern Hotel, New York, by the Madrigal Society (Marguerite Potter, founder-president). Anabel Hulme, a capable flutist, played Chaminade's Concertino with taste and style. Kathryn Tenny, soprano, sang the aria from Louise (Charpentier) especially well, and gave a brilliant presentation of La Forge's waltz, La Primavera D'Or. Nell Kinard and Ralph MacDowell pleasantly sang two duet-groups, in costume. Miss Potter recited five short poems selected from her new book, With Wings Outspread; of these Afterwards and To-morrow were much applauded, Esta Pike supplying appropriate piano obbligatos. Accompanists were Mary Robinson and Elizabeth Peyser.

F. W. R.

* * *

Crosby-Smith Hour of Music

Four sisters, from six to fourteen years of age, provided an hour of ensemble music for piano and strings at the Chittenden Studio, New York, on February 13. They were Ruth, Dorothy, Helen and Gladys Bullis, studying at the Crosby-Smith Studios. Each performed a solo, and the trio, Dorothy, Helen and Ruth, were heard in Gurlitt's Miniatures. The program closed with two excerpts for string quartet, Berceuse (Cui) and The Mill (Raff). In the solos their varying degrees of talent were expressed with a fine exhibition of unity in the ensembles.

F. W. R.

* * *

Westlake Fortnightly Musicale

Many persons attended the February 9 Fortnightly Musicale, directed by Dr. Westlake, at the Master Institute, New York. Harold Dicterow, violinist (Graffman studio), played works by Sinding, Bloch, Kreisler and Novacek, revealing an excellent technic and sensitive musical qualities. Eva Lynne Booth (Westlake studio) played fine accompaniments. Hortense Yule, soprano (Gutierrez studio), sang songs by Buck and Elgar, and arias by Bizet and Wagner, in a voice of wide range and emotional quality. She and her teacher united in a Verdi operatic excerpt, with Irene Hampton officiating as the able accompanist. Maurice Dell, piano pupil of Dr. Westlake, gave a mature interpretation of Beethoven's sonata (op. 31, No. 3), performing with ease and musicianship.

F. W. R.

* * *

Mrs. Beach's Works Featured

Much pleasure was derived from hearing three of Mrs. H. H. A. Beach's works performed in New York, within a fortnight. The first was her new anthem, The Shadows of the Evening Hours, given at St. Bartholomew's P. E. Church, New York, January 31, in which chorus, soloists and organist united, producing rare beauty of detail. The second occasion was her Canticle of the Sun (text by St. Francis of Assisi), sung at Riverside Church on February 9. The work was given an effective performance. Soloists were Winifred Cecil, Dorothea Flexer, Ernest McChesney and Wilbur Evans.

February 14 a large throng heard the Beach sonata for piano and violin, performed at the MacDowell Club Composer's Program by Virginia Duffey and Eugenie Limberg. The pellucid tone of the violinist united with the musicianly piano playing, brought both young artists hearty applause, and Mrs. Beach received many evidences of affectionate esteem from hearers.

F. W. R.

* * *

Harmony Guild of New York Program

Jean Buchta's informal talk on Concertos at the February meeting of the Harmony Guild of New York was an illuminating prelude to the evening's program, when Brenda Putnam, eminent sculptress as well as a capable ensemblist, played the piano part of the Bach double violin concerto with Fred Bacsik and Baruch Altman, violinists. The performance of these three was excellent and won warm applause. They were followed by Jean Buchta and Edith Stetler, pianists, offering the first movement of the MacDowell concerto in D minor. This was a masterly performance showing the technical skill and musical ability of both artists.

The Harmony Guild has recently inaugurated a new type of membership open to serious music students who are sponsored by guild members of which ten are allowed each season. Baruch Altman, violinist, has been awarded one and five are still available.

E. G.

Creighton Allen Giving Annual New York Series

For several years Creighton Allen, pianist, has given a series of three recitals in Steinway Hall, New York. This season he plays there on February 19, March 12 and March 26. The program of March 12 lists three of his own compositions; a group by Brahms and works by Debussy, MacDowell, Rachmaninoff and Chopin.

Thelma Spear Active as Writer and Singer

Thelma Spear is writing a book, Two Against the World, about her husband, Ludwig Lewisohn, and their Paris literary and musical salon. The book includes original letters of eminent personages such as Thomas Mann, Jacob Wasserman, Freud, Einstein and unpublished material of Mr. Lewisohn.

THELMA SPEAR

Miss Spear is the author of several books of poetry, First Fruits and Grace Notes, as well as the composer of five songs for voice and piano and How to Teach Myself to Sing. Mr. Lewisohn's new novel, Trumpet of Jubilee, is dedicated to his singer wife.

Among Miss Spear's recent concert engagements was an appearance at the Concourse Plaza Hotel, New York, for the American Jewish Congress (Daniel Wolf, composer-pianist as accompanist); and a lecture-recital in Burlington, Vt., for the Liberal Club. February 23 the soprano sings at the Mana-Zucca Music Club, in Miami, Fla.

Rudolph Thomas in Lecture-Recitals

Rudolph Thomas is giving a series of five opera lecture-recitals for the Brooklyn Women's Club. These lectures, which began on December 28, precede the Metropolitan Opera performances in Brooklyn. Mr. Thomas also began a lecture course at the MacDowell Club, New York, his subjects being: Salome by Strauss on January 26; Otello (Verdi), February 9; Electra (Strauss), March 9; and Tristan and Isolde (Wagner), March 23. Mr. Thomas lectured in Washington, D. C., on February 16, and in Cincinnati on February 19 for the Cincinnati Women's Club, speaking on Salome.

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Toronto Has Active Fortnight

Concerts by Symphony Orchestra Applauded—Recitalists Include Iturbi, Marian Anderson, Shan-Kar, Fowler and Tamara, and Others

TORONTO, CAN.—Albert Hirsch's Toronto debut at Eaton Auditorium on January 21 (Women Teachers Association patronage) revealed this pianist as possessing gigantic powers of tone and technic, although in a program somewhat challengingly self-conscious.

Friday afternoon, the Children's Massey Hall Symphony Concert offered wide variety, Sir Ernest MacMillan conducting part of the program, Donald Heins the rest as well as commenting helpfully. Boris Volkoff students danced many numbers pictorially.

Saturday afternoon, Boris Berlin at Toronto Conservatory drew a full house to his Children's Concert, featuring juvenile piano and violin soloists, speeches and prize competitions.

Later, at the Heliconian Club, the Tudor Singers, under their scholarly conductor, Dr. Healey Willan, sang groups of madrigals with which they had just—and justly—earned laurels at Memorial Hall, Kingston.

That night the Conservatory String Quartet (Elie Spivak, first violin; Harold Sumberg, second violin; Tom Brennand, viola; Leo Smith, cello) lucidly played the Haydn Lark, Triptyque by Tansman with expressive boldness, and the Brahms A minor (op. 51, No. 2) with richness and breadth, Mr. Brennand's passages being particularly fine.

Monday night heard the masterly Fernando Germani in an organ recital at Eaton Auditorium, astounding in his manipulation and pedal work on the instrument and magnificent in his soaring concepts. His Bach fugue was like an orchestra.

Uday Shan-Kar and his Hindu ballet at Massey Hall on January 25 presented a sumptuous program of exotic dances, all contributing to an opulent entertainment.

The second of Emmy Heim's valuable lecture-recitals on Tuesday afternoon illuminatingly explored the Schubert cycle Schöne Müllerin.

SYMPHONY CONCERT

That night at Massey Hall Sir Ernest MacMillan conducted the Toronto Symphony Orchestra in a lofty Brahms Tragic Overture, next sweeping his hearers along with an inspired reading of the Sibelius fifth symphony (first Toronto performance). Muriel Kerr then played the fourth Beethoven piano concerto, dignified, poetic, dramatic in turn, a consummate if youthful artist. Lastly, Ettore Mazzoleni conducted his erudite transcription of the Bach Passacaglia and fugue in C minor.

The Bach Society's concert at the Art Gallery featured that fine soprano, Sara Barkin, and Campbell McInnes, distinguished baritone, in two cantatas ably accompanied by Louis Crerar. Reginald Stewart played piano numbers effulgently.

On January 27, at Massey Hall, Brachah Zfirah won ovations in a recital mainly of traditional Palestinian songs, the soprano's art and temperament receiving perfect response from Nachum Nardi, her gifted accompanist-composer.

Addison Fowler and Florenz Tamara gave a recital of modern dancing at Eaton Auditorium on January 28, with Stelio Olivero admirable at the piano. Clever costumes, skilful technic and ingenious choreographic designing won them sparkling success.

On Saturday Massey Hall filled to hear singers and players of the Secondary Schools Student Choir, under Emily Tedd, and the orchestra, under Eldon Brethour, in a splendid, varied performance.

OTHER EVENTS

Marian Anderson, contralto, admirably supported by Kosti Vehanen, accompanist, was presented by the Women's Musical Club at Eaton Auditorium on February 1. Her customary rich tones and pure diction informed all her Lieder. Payne's Crucifixion was monumental.

Mme. Heim's third Schubert lecture-recital on February 2 penetratingly illustrated the Winterreise Cycle.

Jose Iturbi outdid himself that night at Massey Hall in an all-embracing program. Brilliant in Handel; crystalline in Couperin; glamorous in Beethoven; poignant in Chopin; elusive, abandoned, infectious in a Spanish group, he was inimitable throughout.

Thursday night at Eaton Auditorium, Gertrud Wettergren sang many unusual songs well suited to display this contralto's gorgeous tone and tense interpretations. Hellmut Baerwald accompanied beautifully.

Nimura, at Massey Hall on February 4, revealed his art memorably, with Lisan Kay's assistance. Inevitably suggesting favorable comparison with great male dancers of the past, he added remarkable expressiveness to unfailing beauty of line.

Sir Ernest MacMillan, on February 9, at Massey Hall, conducted the orchestra in a superb concert. A beautifully treated Vaughan-Williams fantasia was followed by a Mozart Symphony, exquisitely, flawlessly done. The illustrious conductor then gave an impassioned accompaniment to the evening's soloist, Georges Enesco, in Brahms' violin concerto, in D, played brilliantly. As finale, the guest artist conducted his own Roumanian Rhapsody (No. 1) galvanically.

B. P.

Lemay Re-engaged For Duluth Post

Officers of Civic Symphony Also Chosen—Heifetz Soloist with Orchestra

DULUTH, MINN.—Paul Lemay will remain in Duluth next season as conductor of the Duluth Civic Symphony Orchestra, it was announced here following a meeting of the board of directors at which his appointment was approved. The 1937-38 season is Mr. Lemay's fifth as conductor of the orchestra, and his second as resident leader.

James G. Nye has been reelected president of the orchestra for the third term in succession. Others officers chosen were F. Rodney Paine, first vice-president; Mrs. H. R. Elliott, second vice-president; J. W. Lyder, third vice-president; Mrs. George Ingersoll, secretary, and R. W. Hotchkiss, treasurer. Committees chosen for the orchestra are: executive, F. W. Paine, James G. Nye, F. Rodney Paine, Mrs. H. R. Elliott, J. W. Lyder, Mrs. George Ingersoll, R. W. Hotchkiss, Roy Flaaten, Mrs. Richard Bardon, Walter Congdon; budget, R. W. Hotchkiss, C. C. Blair, J. H. Jordan, Mrs. W. R. McCarthy, Mrs. Arthur N. Collins and Homer Krause; artists' Ernest Lachmund, Mrs. C. C. Blair, Mrs. Elmer Blue, Mrs. H. Y. Josephs, Edward Martini and Oscar Brandser.

Jascha Heifetz, violinist, was the soloist of the third concert of the Duluth Civic Symphony Orchestra at the Armory on January 21. Mr. Heifetz played Beethoven's concerto in D major (op. 61) and his uncanny artistry made it memorable, winning the audience completely. As an encore he played Paganini's twentieth Caprice.

To open the program, the orchestra played Wagner's overture to The Flying Dutchman, maintaining the high standard of their earlier concerts. Goldmark's Country Wedding Symphony, of which the first movement was omitted, was a revelation of tonal beauty. The ensemble and orchestral soloists played with increased confidence and made it one of the most enjoyable numbers the orchestra has yet given.

Percy Grainger will be the soloist at the next concert, playing Grieg's concerto in A minor for piano and orchestra; Country Gardens; Irish Tune From County Derry and Shepherd's Hey. Other numbers at this concert, scheduled for March 26, will be the Good Friday Spell from Parsifal (Wagner); the symphonic poem Astarte (Horace Johnson) and Rhapsody España (Chabrier).

Rosalyn Tureck, pianist, played here on January 19 at the First Methodist Church in the second of the Matinee Musicale's artist recitals, offering an impressive program including the Bach-Busoni D major chaconne, Beethoven's sonata, (op. 31, No. 2) and five Chopin etudes. Her clarity and delicacy of execution made the program a successful one.

The Hart House String Quartet, third of the series, was to be heard here on February 19, at the First Methodist Church. C. B. C.

Christina Fonteyne Describes Her Vocal Teaching Methods

Christina Fonteyne, a native of Holland, has recently come to New York from Hollywood, where she has taught a theory to the approach of vocal problems which, it is stated, is quite different from the ordinary, and which is largely the result of her own experiences, both as a singer and as a student.

Interviewed by a representative of the Musical Courier, she said, "We all know why we should be able to talk or sing without growing physically tired. The voice of the average singer or speaker becomes strained; there comes a feeling of heaviness; the singer feels her pitch going and attempts to correct the same by sacrificing her quality through pressure. The speaker feels that he has to clear his throat and his listeners know that his thoughts are no longer solely on his topic. Even those who have no occasion to use their voices professionally realize the importance of freshness of voice.

"Then why," Miss Fonteyne continues, "should not those who do use their voices for a livelihood study those pre-requisites (the *how* and *why*) for continued sustainment of quality and freshness even before their actual singing or diction lessons begin?

"During my student days, I too was told not to tighten my jaw and to relax this and that, but no one ever showed me the *how* or *why* that releasing was to be accomplished. Finally I made a complete study of these points and through it developed the theory which I am now teaching.

"I take my students back to their childhood, back to their first intake of breath, their attempts to make sounds by blowing bubbles and develop in them a natural control and sustainment of breath on which they may safely construct their vocal talents without fear of developing that otherwise inevitable strained quality through consistent use over a period of time.

"It is to the study of these points rather than to the other essentials in singing and speaking that I devote my time and teaching efforts. I am most happy in having been able to help many both in this country and in Europe through these elementary stages of their careers."

A. L.

(*Photo by Carl De Voy*)
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Birmingham Fetes Stillman-Kelley

His Works Played by Orchestra in Presence of Composer

BIRMINGHAM, ALA.—The Birmingham Civic Symphony Orchestra played the third in its series of concerts in the Municipal Auditorium before a large and enthusiastic audience on Feb. 3.

Chief interest was centered in Dr. Edgar Stillman-Kelley, the eminent composer, who with Mrs. Kelley, was present in the audience to hear the performance of his symphonic tone poem, The Pit and the Pendulum, based on Edgar Allan Poe's story. The orchestra gave it an admirable reading. The work is ingenious in construction and affords an absolutely characteristic American note in its general structure. Many of the passages are beautiful and it is treated with craftsmanlike skill throughout. At the conclusion of the performance Dorsey Whittington, conductor, directed the applause to Stillman-Kelley, who was seated in a box with prominent Birmingham musicians.

The orchestra's opening number was a Bach organ chorale-prelude, impressively transcribed for orchestra by Mr. Whittington. The symphony was the Brahms (No. 2) in D major. Other numbers were Grieg's Peer Gynt Suite (No. 1), and the March Slav by Tschaikowsky. This program won the enthusiastic approval of the audience.

On the following night the orchestra went to Anniston, where the same program was played to a cordial audience. Dr. and Mrs. Stillman-Kelley accompanied the orchestra and were the recipients of marked attention.

In the same week the Birmingham Music Club presented Dr. and Mrs. Stillman-Kelley in a Matinee Musicale at the Little Theater, where they gave an illustrated lecture on Stillman-Kelley's compositions, playing excerpts from his Pilgrim's Progress, Oriental Suite and Alice in Wonderland. His quintet in F sharp minor for strings and piano was given a delightful and artistic reading by Ottokar Cadek, violin; Stephen Dill, second violin; Helen Cullens, viola; and Harold Cadek, cello; with Mrs. Stillman-Kelley at the piano. A. G.

Radio Highlights

Dialed by M. L. S.

It's getting harder and harder to tell where the realm of serious music ends and jazz begins. Stokowski and others dabble in jazz; Paul Whiteman and Ferde Grofe conduct in Carnegie Hall. And the leaders of music in the popular field know and have ideas on "the classics." Johnny Green, who has been on the air for six years and who now waves the baton for the Fred Astaire program Tuesday nights, wants radio to do its part in the development of a distinctive American music. Green says that it is natural that up to now our music has shown the influence of other countries, and points out that 'twas ever thus—Beethoven was influenced by Haydn and Mozart, Wagner by Meyerbeer and Weber, and so on. American music reflects German romanticism in the work of MacDowell, Arthur Whiting and Edgar Stillman-Kelley, and later on composers modeled their style on Moussorgsky, Rimsky-Korsakoff, Stravinsky, or the Spanish Granados, Norwegian Grieg, Bohemian Dvorak and French Ravel. Radio, goes on Maestro Green, by giving hearing to American works could inspire young composers to evolve typical American music in a style based on, but distinctive from the European idioms.

One of the most radiant of the high-lights of last Sunday was the lovely singing of Lotte Lehmann over WABC on the Ford Hour, with Victor Kolar and the Ford Symphony Orchestra and Chorus.

A-glitter with Slavic brilliance was the General Motors Hour (WEAF). Igor Stravinsky was guest conductor of the symphony orchestra, and also was at the piano for numbers with Samuel Dushkin, violinist. The sixty-voice choir of the Art of Musical Russia sang under Eugene Fuerst's leadership. Erno Rapee, the regular conductor of the hour, was at the stick for part of the time. It was an all-Russian program, with Stravinsky well represented.

Lovers of fine pianism slaked their artistic thirst at WQXR in the evening, when Heide Holde-Hermanns sent out a beautiful performance of the Chopin Fantasie in F minor. Miss Holde-Hermanns is a newcomer here, arriving in America from Germany last October. In Europe she has been heard in Brussels, Amsterdam and so on.

Eleanor Everest Freer has been on the air frequently of late. On February 10 and 17, on Air Masters program from WCFL; 12, on a program by the Welch Choir in Chicago from Orchestra Hall.

Adelaide Ahrling, soprano, who was soloist at the President's Ball in Asbury Park, N. J., followed this up by appearing on February 5 as guest artist for the Gala Monmouth County Red Cross Benefit over WBRB (Red Bank). She sang three time on the broadcast, and opened and closed the program.

Persinger to Hold Master Class at University of Colorado

Louis Persinger, violinist and pedagogue, is to hold a master class in violin at the College of Music, University of Colorado, Boulder, Col., June 21 to July 23. During the five weeks much of the best violin literature will be studied and discussed from

LOUIS PERSINGER

every angle. A limited number of auditors will be admitted. The courses are: ten class lessons; ten lectures (analysis and interpretation of violin repertoire); five private lessons; auditors, ten class lessons; combination of five private lessons, ten class lessons and ten lectures. The class lessons are availabe to twenty players and ten auditors. Players from the class will perform in rotation.

The general supervisor of the classes is Prof. Horace Jones, head of the violin department of the College of Music, who is available for a limited number of private lessons.

CONSERVATORIES and SCHOOLS

Juilliard Summer School

The Juilliard Summer School, New York, will offer opportunities to the adult who wishes to study music as an avocation and for the teacher who desires to acquire new methods of presenting music and music appreciation to the lay person.

Three special courses have been included in the curriculum. The Gist of Music under the direction of George Wedge covers the methods and materials for teaching the fundamentals of theory and ear-training necessary for the adult to comprehend music heard at concerts and over the radio. Combined with this course Harriet Johnson is to conduct the Layman's Music Course, evolved from laboratory classes by Olga Samaroff Stokowski and designed to develop active listening in the adult layman. Hazel Kinscella holds a teachers' class in piano methods for adult beginners presenting materials and methods for group teaching and the interpretation of short piano masterpieces.

In connection with these courses, Thomas Tapper, lecturer and author, is to hold a series of lectures on Music History. Roy Harris, composer, will also conduct a course of lectures, tracing the important changes that melody has undergone from Gregorian Chant to present modern forms.

Pearlman School of Music

PHILADELPHIA.—Vladimir Sokoloff, accompanist to Efrem Zimbalist, has recently returned from a European tour with Mr. Zimbalist to his post as head of the piano department of the Pearlman School of Music. Leonard Treash, head of the voice department of the Pearlman School of Music, appeared as soloist on the Curtis Institute of Music radio program of February 3. Mr. Treash recently gave a program in Lancaster, Pa., and also appeared in concert in Pitman, N. J. C. T.

Rudolph Ganz' Activities

Though president of the Chicago Musical College, Rudolph Ganz is active as conductor, piano soloist, lecturer as well as teacher. He conducted the Erskine-Gruenberg opera, Jack and the Beanstalk with the Chicago City Opera Company in November and December. During November Mr. Ganz gave three lectures on modern music at junior high schools in Chicago. On November 27 he was soloist with the Sioux City Symphony Orchestra under Leo Kucinski playing the Schumann concerto. On December 2 he lectured at the Cliff Dwellers Club in Chicago. In December Mr. Ganz had two appearances with the New Jersey Symphony Orchestra under Rene Pollain. He was local chairman of the annual convention of the Music Teachers National Association and the National Association of Schools of Music in Chicago from December 28 to 31. Mr. Ganz gave a recital in Mount Vernon, O., on January 12. He played the Rachmaninoff Concerto with the Grand Rapids Symphony Orchestra under Carl Wecker on January 15, and was soloist with the Cincinnati Symphony Orchestra under Eugene Goossens on February 5 and 6.

On February 14 he played a recital at the State Teachers College at Cedar Falls, Ia., and goes to Ames, Ia., for lectures and a recital at the State College of Agriculture. On February 25 and 26 he is to offer a recital and hold master classes at the Kansas State Teachers Association in Manhattan.

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MUSIC NOTES from Coast to Coast

GRAND RAPIDS, MICH.—In its fourth concert of the season, the Grand Rapids Symphony Orchestra (Karl Wecker, conductor) presented Rudolph Ganz, pianist, who gave an eloquent performance of the Rachmaninoff concerto (No. 2) in C minor. Another pianist who pleased his audience greatly was Harold Bauer, who appeared on the East Congregational Church Course.

Carl Andersch gave a lecture-recital on Wagner's The Flying Dutchman for the St. Cecilia Society. He illustrated his talk with themes and selections on the piano. The society also presented the Federal Project Orchestra (Karl Wecker, conductor), and Guy Maier, pianist and assistant director of Federal Music Projects, who gave a superb interpretation of Mozart's C major concerto.

Another artist recital was given by Reinhold Schmidt, bass-baritone, accompanied by Miriam Allen. Mrs. J. R. Vennell was chairman of the day.

Mrs. Milo G. DeVries arranged a members' program, the participants being Sadie Spoelstra and Abigail Wedgwood York, pianists; Mrs. Charles S. MacDonald, soprano; Hazel Paalman, mezzo-soprano; and Emory Gallup and Mrs. Helen Baker Rowe, accompanists.

A morning program planned by Mrs. Rom Dilley was given by Lucille Dinsmore and Mrs. Carl Hester, Jr., pianists; Mrs. C. Harley Bertsch, harpist; and a trio consisting of Mrs. W. N Snow, soprano; Mrs. B. H. Masselink, mezzo-soprano; and Mrs. William VanSteenbergen, alto; with Mrs. R. A. Dorman at the piano. Augusta Rasch Hake arranged a program in which the following took part: Thelma E. Holmes, pianist; Margaret Hunt, harpist; Mrs. Hugh M. Blacklock, soprano; George Matthews, baritone; and Anna Schulte, accompanist. A morning program was given by Mrs. J. B. Watkins and Mrs. Ralph E. Sasser, pianists; Mrs. Frank Lusk, soprano; Mrs. L. J. Staples, mezzo-soprano; and Mrs. C. Hugo Kutsche and Dorothy Pelck McGraw, accompanists. Mrs. J. E. Finnegan was the chairman. A recital arranged by Mrs. Curtis W. Johns was offered by Mrs. Garnet Black Wolfe and Mrs. Peter Kleynenberg, pianists; Dorothy Cressy Ross, soprano; accompanied by Mrs. Harry J. Budde; and a trio composed of Mrs. Maurice Quick, violinist; Mr. Quick, cellist; and Mrs. E. W. Chapman, pianist.

Three compositions by a local composer, Louise Cooper Spindle, were featured recently at Central Reformed Church. Charles Vogan, organist, arranged for organ and played a violin number, Shadows on the Wall, and Mrs. Curtis T. Johns sang Crossroads and God's Gift Supreme.

H. B. R.

WHITE PLAINS, N. Y.—Lotte Lehmann proved to be a big attraction on the Olney Series at the County Center on January 9. Her superb artistry completely won the large audience.

Mrs. Miner Allen entertained at her home recently for Erno Valasek, who gave a splendid program, which included the Dvorak concerto. Arthur Lloyd was at the piano. The following week Mrs. Allen was hostess for Marguerite Volavy, pianist, who lectured on modern piano composers, and played artistically a well-planned program.

The Treble Clef Chorus of the White Plains Contemporary Club gave a concert at the clubhouse auditorium on January 15. Under the direction of Antonia Brico, the group sang admirably. Miss Brico and Miss Barthelson were enjoyed in their excellent presentation of two groups of two-piano numbers.

Ethel Bartlett and Rae Robertson, duo-pianists, drew a large crowd to the County Center on February 5. These two fine artists, presented on the Olney series, were enthusiastically received, and generously responded to insistent demands for encores.

E. H.

WINNIPEG, CAN.—Jascha Heifetz was warmly greeted by a capacity audience at the Auditorium when he returned to Winnipeg for the fourth time on January 18, after an interval of several years. This event was the seventh concert in the season's Celebrity Series directed by Fred M. Gee. Mr. Heifetz imparted interpretative mastery, tone of notable beauty and a gifted superiority of technic to a comprehensive classic program.

NADINE WATERS,
soprano, will give a recital at the Brooklyn Museum, Brooklyn, N. Y., on March 20.
(Photo by Josephine Rossi.)

Four encores were added at the close in response to warm applause for the soloist and his efficient accompanist, Emanuel Bay.

Trudi Schoop and Her Comic Ballet were presented by the local Women's Musical Club on February 1 to audiences which filled the concert hall of the Auditorium afternoon and evening. Miss Schoop and her company created unique types of theatrical entertainment in the production of tragi-comedy.

The Manitoba University Glee Club chose February 3, 4, 5 and 6 for the presentation of Utopia, Ltd., in the Auditorium Concert Hall. It is an annual event with the students to stage one or other of the Gilbert and Sullivan light operas. This season the people of Winnipeg had the opportunity of seeing Utopia for the first time and took advantage of it by attending all performances in gratifying numbers. Directed by Edith Sinclair, Winona Lightcap and Elsie Gauer, the production proved what can be accomplished by young amateurs when skilfully trained. Scenic effects designed and executed by professors and students were remarkably good and the same can be said of the costumes. A small orchestra of twelve, including piano, contributed their share to the success of the productions.

A. C.

Pasquier Trio Has Premiered Many Modern Scores

The Pasquier Trio, which recently made its American debut and is now being heard in concerts in this country, arrived here from France early in January. The group is comprised of three brothers, Jean, violin; Pierre, viola; and Etienne, cellist.

They started their musical education at the School of Music at Tours in France, and continued their studies in Paris. Each later became affiliated with one of the leading orchestras of Paris; Jean with the Pasdeloup Orchestra, Pierre with the Lamoureux Orchestra and Etienne with the Colonne Concert Association.

All the brothers were accepted at the conservatory, Jean in Edouard Nadaud's class, Pierre in that of Maurice Vieux and Etienne in Jules Loeb's. After three years they graduated with prizes.

Their studies ended they formed a string trio, making their debut at the Salle des Agriculteurs in Paris on March 18, 1927, followed by several tours which showed them the posibilities of international recognition; then came appearances in London, Milan, Vienna, Brussels and elsewhere.

Several modern composers—Rivier, Harsanyi, Martinu, Francaix, Bonnal, Marius Francoi and others—have written for and dedicated works to the Pasquiers. Two compositions, especially written for the trio, with orchestra accompaniment, are a trio by Eugene Bozza and Divertissement by Jean Francaix, which was presented for the first time this winter in Colonne.

This past season they played over sixty concerts, including appearances in Holland, Belgium, three concerts in Prague, others in Budapest, Berlin, and cities of England. They appeared as well over the radio. At present they are preparing four new works which will soon be presented for the first time.

Boaz Piller Gives Lecture in Lincoln, Mass.

LINCOLN, MASS.—Boaz Piller, bassoonist of the Boston Symphony Orchestra, gave an interesting lecture here on the origin of the wood-wind instruments and the development to the present day. Mr. Piller had the advantage of demonstrating his talk with the instruments of his Pro Arte Woodwind Ensemble and further enhanced the lecture with a full program of each instrument as solo and concluded with the ensemble playing the *finale* from the sextet by Thuille. This event took place February 5, under the auspices of the Bemis Lecture Fund.

L. J. G.

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Trenton Hears Symphony Concert

TRENTON, N. J.—Conductor Max Jacobs and the Trenton Symphony Orchestra presented an all-Slavic program in Memorial Hall for their third concert on January 26 consisting of the overture to Russlan and Ludmilla (Glinka); Dvorak's New World Symphony; the overture-fantasie, Romeo and Juliet (Tschaikowsky) and Capriccio Espagnol (Rimsky-Korsakoff).

A large and enthusiastic audience was in attendance and enjoyed a satisfying evening of excellent music. An especially fine performance was given of Tschaikowsky's Romeo and Juliet and both conductor and ensemble received an unusual ovation.

The program afforded an opportunity for individual members to demonstrate their skill. The familiar *largo* movement from the New World Symphony was beautifully interpreted by Martin Fleischer, English horn soloist. Joseph Higham, concertmaster, Anthony Schunck, clarinetist; and Frank Nicoletta, harpist, gave stellar performances of difficult passages in the Capriccio Espagnol.

The Budapest University Chorus (Viktor Vaszy, conductor) visited Trenton on January 28, and was warmly received by a large audience. The program consisted largely of Hungarian folk songs, and the audience, with a large number of Trenton's Hungarian population on hand, was naturally enthusiastic. The chorus deserves a place among the outstanding musical events of the season.

W. T. R.

Junior Choir Contest Held by F. M. C.

At the recent junior choir contest held under the auspices of the New York Federation of Music Clubs at Manor Church, New York, the silver cup for the best unison singing was won by the Summerfield M. E. Church (Anne Merritt, director); the silver cup for the best two-part singing by St. Mary's in the Garden (Grace Darnell, director). A special cup was won by the First Baptist Choir of White Plains (Elizabeth Cross, director), as this choir rated only one-half point under the first award.

Choirs participating, in addition to the winners, were: First M. E. Church of Flushing (Elizabeth Anderson, director), All Soul's Church of New York City (Harry W. Cosgrove), Middle Collegiate Church, New York City (Herbert Stavely Sammond), Vandervere Park M. E. Church, Brookyn (Edna Wyckoff). The judges were Father Finn of the Paulist Choir; Charles E. Fellowes of Ridgewood Heights, L. I.; and Ralph A. Harris of St. Paul's, Flatbush.

The program, arranged by Grace Leeds Darnell, junior choir chairman, consisted of processional, recessional and hymns by the combined choirs and a contest number and one chosen selection by each choir separately. Short addresses were given by the pastor and by Mrs. John McClure Chase, president of the federation.

STUDIO NOTES

MAUDE DOUGLAS TWEEDY

Among the artist-pupils of Maude Douglas Tweedy, Jeanne Palmer, soprano, has returned from a tour of twenty-six concerts in Iowa, Texas, Oklahoma, Kansas and Missouri. She was soloist at Carnegie Hall, New York, on January 13, singing Portia in Maliapiero's Julius Caesar with the Schola Cantorum. She also sang Brünnhilde with Erno Rapee and the Radio City Orchestra on January 17 and 24.

Florence Girton Hartman, soprano, professor of singing of the Fine Arts College of Syracuse University, was heard in a recital of the Morning Musical at Lincoln Auditorium recently. She was accompanied by an orchestra under Professor Conrad L. Beeke. On February 15 she will be soloist at the Morning Musicales at Watertown, N. Y., accompanied in one group by Grace Weyme, harpist.

Ruth Klug, contralto, was heard in recital at the New York studio of Miss Tweedy on January 9 with Daniel Wolf at the piano. Agnes Long, soprano, was heard in a recital of Scotch songs for the Musical Guild of Jamaica, L. I., on January 17 with Sara Knight, accompanist. Ruth Hunting, soprano, sang several groups of songs at a concert at the Women's College Club, Patchogue, L. I., and also at the Yacht Club.

Laura Dean, contralto, was soloist with Enoch Light's Orchestra at the McAlpin Hotel and on WOR. Enoch Light, baritone, also studies with Mme. Tweedy. Alvina Stulpin, soprano, was soloist at the Tatler Club Niagara Falls, N. Y., on January 11. William Stark, baritone, was soloist in Handel's Messiah in Stambaugh Auditorium, Youngstown, O., December 22.

GRACE CASTAGNETTA

Grace Castagnetta gave a piano recital at the Grand Street Playhouse, New York, for the Henry Street Music School on February 14. On February 2 she appeared over WEAF in a Mendelssohn broadcast. Several engagements for the coming months are pending. Two advanced pupils of Miss Castagnetta appeared in public recently, Betty Wood at the Poly-Topic Club of Montclair, N. J., on January 30, and Victor Zana at the Pascall Home, Newark, N. J., on February 17.

MARCELLA GEON
is giving a series of Wagnerian lecture recitals in her New York studio. (Photo by Josephine Rossi.)

MELANIE GUTTMAN-RICE

At the January musicale given at the New York studio of Melanie Guttman-Rice, three of her singers were heard. Sophie Coyne, dramatic soprano, revealed a big voice of lovely quality and easy response in its entire range. She adjusts skilfully to the various styles of interpretation. Martha Lipton, possessor of a rich, velvety contralto, which she uses with commendable control and variety of expression, came next. Matilda Holst, the third of the performers, has a colorful mezzo-soprano voice and disclosed unusual talent for interpretation.

Miss Coyne sang the soprano solo part in Mozart's Requiem given by the New School Chorus in January. She is soon to give a concert in Seattle, Wash., and to appear in a performance of Elijah in Great Barrington, Vt. Miss Lipton is one of the soloists of the Temple Emanu-El choir in New York. T. M.

HAROLD DART

Advanced students of Harold Dart appeared in piano recital at his studio in Bridgeport, Conn., on February 12. Those participating were Patricia Owens, Shirley Anne Nicholson, Robert Conklin, Phyllis Garbeluck, Betty Lou McKeon, Dorothy Murkette, Therese Tybov, Rosemary Meath, Doris Schepp, Elinor Zeluff. On February 5 Mr. Dart was accompanist for James Melton at the Philco Men's Glee Club in Philadelphia.

BRUCE SPENCER KING

At a recent musicale in the New York studio of Bruce Spencer King, Virginia Ruggiero, pianist, made her debut as a singer, her numbers including Una Voce Poco Fa, Il Bacio, A Heart That's Free and The Lass with the Delicate Air. Others singing on this program were Miss Castelucci, fifteen-year-old soprano; Mr. D'Amico, Mr. Johr and Mr. King. Mr. King recently made a trip to Texas, his native state, where he gave two concerts. A concert is being prepared for the nurses at Bellevue Hospital, New York, by Mr. King in charge of the music at the Nurse's Training School. Six of his pupil nurses sang at the Hotel Biltmore, New York, at the Nurses' Hobby Show.

HARRIOT EUDORA BARROWS

An effective program of music was given at the New York studio of Harriot Eudora Barrows on February 13 by John Herrick, baritone, assisted by Jacobus Langendoen, cellist, and Alice Griselle, accompanist. Mr. Herrick opened the recital with a German group—Schubert, Erich J. Wolff and Marx—expertly capturing the moods of the songs and singing them with fine diction, vocal richness and expressiveness. The audience liked particularly his interpretation of Sotto il Ciel by Sibella and Vaughan Williams' Silent Noon.

Mr. Langendoen chose for his program the sonata of Sammartini and shorter pieces of Elgar, Haydn and Boccherini. A mature artist and musician he infused his playing with emotional depth and brilliant interpretation. Miss Griselle gave excellent support at the piano. G. N.

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Symphony Orchestra of Central Florida Appears

WINTER PARK, FLA.—The Symphony Orchestra of Central Florida (Alexander Bloch, conductor), now in its eleventh season, has given concerts in December and January.

(Photo by G. M. Kesslere)
ALEXANDER BLOCH

The first presented Tschaikowsky's serenade for strings, the Beethoven overture to Egmont, Schubert's Unfinished Symphony and Les Preludes of Liszt. Mr. Bloch's powers as a conductor were well exemplified in the fine performance which he evoked from his organization. There was unity, precise articulation of the scores, and alert response to the leader's baton.

The second program, more demanding in content, was presented with gratifying success. This list comprised a Handel concerto grosso for oboe and strings (with Carl Bowen, solo oboe player), the Haydn symphony (No. 88) in G major, Wagner's Siegfried Idyl (set forth in glowing terms, its thematic intricacies deftly negotiated by Mr. Bloch and his players), and the overture to Weber's Der Freishütz. Both concerts were well attended and much enthusiasm was manifest. K. T.

Paris Opera Restored

(Continued from page 5)

quired. About twelve *kilométres* of hallways have to be cleaned and adequately lighted, offices and work-rooms have to be done over, and dressing-rooms enlarged and furnished with—running water.

POST-HOLIDAY RESUMPTION

Following the holidays, it was humanly impossible to hear all the recent musical events here. Let me merely list the chief ones:

Pasdeloup Orchestra, under Eugen Szenkar, gave the piano concerto by Shostakovitch (Janine Weill, soloist); symphony by Mjaskowski; overture by Prokofieff; under Albert Wolff, Dozoji and Estampe Musicale by Henry Vasseur; Rondel and Jardinier by D. C. Planchet; under Reynaldo Hahn, Divertissement pour une fête de nuit, by Hahn (Jean Doyen, piano soloist).

Colonne Orchestra, directed by Paul Paray, presented Rossiniana, by Rossini-Respighi, and Variations à danser, by M. S. Rousseau (Marguerite Long, piano soloist). Poulet-Siohan Orchestra did Films d'Asie; four symphonic sketches by Claude Delvincourt; and Rythmes by Henriette Roget. Triton Society sponsored Petite Suite, for oboes, clarinet, and bassoon by the late Filip Lazar. Société Nationale offered fantaisie for cello and piano by Tansman; string quartet, by George Dandelot; three pieces for cello and piano by Karjinski; and Vieille France for piano by O. Fayau.

VIRTUOSI ET AL

At his second Pasdeloup concert, conductor Eugen Szenkar had as soloist the gifted cellist Feuermann. At another Pasdeloup concert led by Jean Clergue, Nikolas Orloff functioned in the Tschaikowsky piano concerto.

Paul Makanowitzky, now turning into a real, grown-up artist (I used to play games with him when he was a mere infant, and hold him on my knee) performed a Mozart violin concerto with the accompaniment of a small orchestra solemnly conducted by Nadia Boulanger. Friend Paul did his part meticulously and beautifully.

Under the auspices of Triptyque Society, the Loewenguth Quartet (Salle Grevin) proved its high artistry. These young men have practised themselves into a highly praiseworthy ensemble.

At the Opéra-Comique, cheers of approval went to Helen Dosia and André Burdino for their impassioned impersonations in Tosca. At the Grand Opéra a few nights later, Burdino scored with his romantic and noble Lohengrin. Also at the Grand, Norena gave another of her inimitable projections of Queen Shemaka (Coq d'Or) operatic *tout Paris* applauded her.

At an H. M. V. concert we heard the record of Toscanini and the N. Y. Philharmonic Orchestra in Beethoven's seventh symphony. With score in hand the average listener could learn more about Beethoven from this set of records than by gorging any number of "appreciation" courses, tonal books, musical lectures, and other fare of that kind.

Kansas City Players In Vital Lists

Krueger Presents Cassado and Karl Ulrich Schnabel as Soloists with Philharmonic Orchestra— Pro Art Quartet in Chamber Music Program

KANSAS CITY, MO.—The sixth and seventh subscription concert of the Philharmonic Orchestra on January 14-15 and 28-29 were doubly enjoyable through the inestimable assistance of the sound shell in the Municipal Music Hall. Karl Krueger has whipped the Philharmonic musicians into fine shape. Constantly he has something interesting to say and his expression is flamingly dramatic or calm as the music indicates.

The Elgar variations for orchestra ("Enigma") were accounted for splendidly with arresting contrasts and considerable subtlety in the sixth pair of concerts, which opened with Brahms' Hungarian Dance (No. 1) in G minor and closed with suite (No. 2) from the ballet Daphnis and Chloe, (of Ravel). Gaspar Cassado, cellist, was the guest artist who revealed virtuosity of a high order and fascinating style in the concerto in D major of Haydn.

Karl Ulrich Schnabel, who performed the Mendelssohn concerto in D minor at the seventh pair of concerts, received the orchestra's artistic assistance. Young Schnabel in his American orchestral debut gave a poetic reading of the work. The audience were prone to receive him with open arms as Artur Schnabel, his father has a great following here. He was recalled eight times the first night and nine the second. The Tschaikowsky overture-fantasy, Romeo and Juliet, was given a masterly reading by Mr. Krueger and Stravinsky's suite from The Firebird was stunningly recreated. Goldmark and Tschaikowsky numbers completed the programs.

The Municipal Orchestra (Sol. Bobrov, conductor) presented their third free concert for an audience of nearly 8,000 on February 7 at the Municipal Auditorium. Mary Craig French, soprano; Lois Craft, harpist of the Philharmonic Orchestra; Pat Dunn, baritone; and Hans Flath, organist, were the soloists.

STRING QUARTET CONCERTS

Through the courtesy of Mrs. Elizabeth Sprague Coolidge, the Kansas City Chamber Music Society was presented with a gift concert by the Pro Arte String Quartet of Brussels on February 3 at the University of Kansas City. The program held quartet in C major (op. 54) (Haydn); A major quartet (op. 41) (Schumann) and G minor quartet (op. 10) (Debussy). Perfection in ensemble, elegance of style and uncommon vitality the Belgians possess and their performances reacted with effect upon the audience. They were recalled many times and responded with a Haydn number.

On January 31, the Robert Quick String Quartet made their debut at Kansas City University before a distinguished audience, members of the Kansas City Chamber Music Society. The program opened with quartet in F major (op. 18, No. 1) (Beethoven). Mozart's quintet in A major (op. 108) followed. And the second half held that arresting modern work Sir Roger de Coverly (Bridge) and clever arangements of traditional English airs by the same composer. The members of the Quartet are Philharmonic musicians: Joseph Michalek, second violin; Mr. Quick, first violin; Harold Newton, viola; and Harry Sturm, cello. Mr. Quick, Mr. Newton and Mr. Sturm are first chairmen of the Philharmonic Orchestra, Their ensemble was good, considering their short period of work together and the verve which pervaded their work kindled the audience to keen enthusiasm. The rarely heard Mozart quintet was their best number. Harold Freeman, first clarinetist of the Philharmonic Orchestra, guest soloist, projected the highly embellished obbligato with artistry and his tone was beautiful. Haydn's La Nuit monte (arranged by Pomey) proved a delightful encore with Mr. Quick, on muted strings furnishing a deft obbligato to a plucked string accompaniment. C. C. B.

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Gladys Swarthout and Frank Chapman Visit White House

Gladys Swarthout and her husband, Frank Chapman, recently visited the White House and talked with Mrs. Roosevelt about the American Guild of Musical Artists. Miss Swarthout is recording secretary, Mr. Chapman, chairman of the committee on legislation, and Lawrence Tibbett, president, of this organization.

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BERYL RUBINSTEIN, director of the Cleveland Institute of Music, and JOSEPH FUCHS, head of the institute violin department, engage in a hard-fought battle of ping-pong in the institute's recreation room. Mr. Rubinstein is slightly in the lead, as may be judged by their respective expressions.

YEHUDI and HEPHZIBAH MENUHIN
appear in a joint radio recital as guests on the Ford Sunday Evening Hour on February 28. The occasion will mark Hephzibah's debut on the air. The young artists are shown here with their manager, Lawrence Evans of Evans and Salter. (Photo by Cosmo-Sileo Co.)

HORACE BRITT,
cellist-conductor, led the WPA Federal Music Project Chamber Orchestra on February 5 in an all-Mozart program at the Theatre of Music, New York. Mr. Britt, though known to the American public as a cellist and chamber musician, has conducted concerts and played as cellist in Europe, South America and the Far East. (Photo by Photographic Division, Federal Art Project.)

OTTO LUENING, flutist, and ETHEL LUENING, soprano,
are to give a program of music from the seventeenth century and contemporary music at Town Hall, New York, on March 22. (Photo by Keystone.)

ANNE MARY BENTLEY,
pianist, artist pupil of Sigismond Stojowski, appeared recently in debut recital at Town Hall, New York City. (Photo by Herbert Mitchell.)

JACQUELINE SALOMONS,
French violinist, gives her New York recital in Town Hall on March 3. On February 28, she plays in Washington, D. C., with the National Symphony Orchestra (Hans Kindler, conductor).

MADELENA PALTENGI,
soprano, was presented by Mrs. M. H. Gulesian, composer-pianist, in a costume recital of French and Spanish songs for the Boston branch of the National League of American Pen-Women, at the home of Clara Endicott Sears, the author, on January 18. Mme. Paltengi included in her group Young April, a new song by Mrs. Gulesian, with words by Miss Sears. On January 26 she sang for the Professional Women's Club, Hotel Statler, and next day gave a costume program for the Medford (Mass.) Women's Club.

TAMARA
of the dance team Fowler and Tamara, with her fifteen-ounce dog that she brought back from Vienna.

JOSEPH BENTONELLI,
took a short leave from his present Metropolitan Opera activities on February 14 for a two-weeks' concert tour of the South. He resumes his concert activities again in April, when he is to give thirty concerts that month and in May. (Photo by Santacroce.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Gerlach

GASPAR CASSADO

Spanish Cellist

First American Season Has Included Debut with the New York Philharmonic-Symphony and Two New York Recitals